

# THE CONNOISSEVR

A MAGAZINE FOR COLLECTORS

Edited by J. T. HERBERT BAILY





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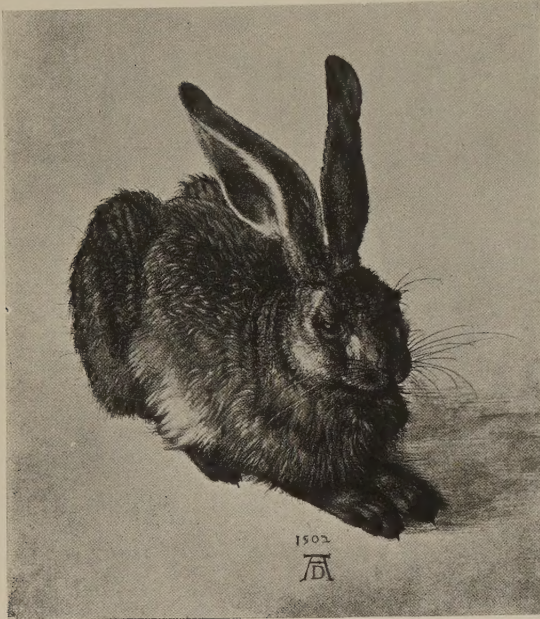
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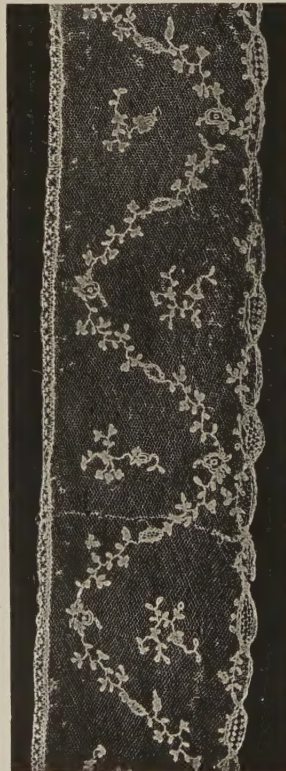
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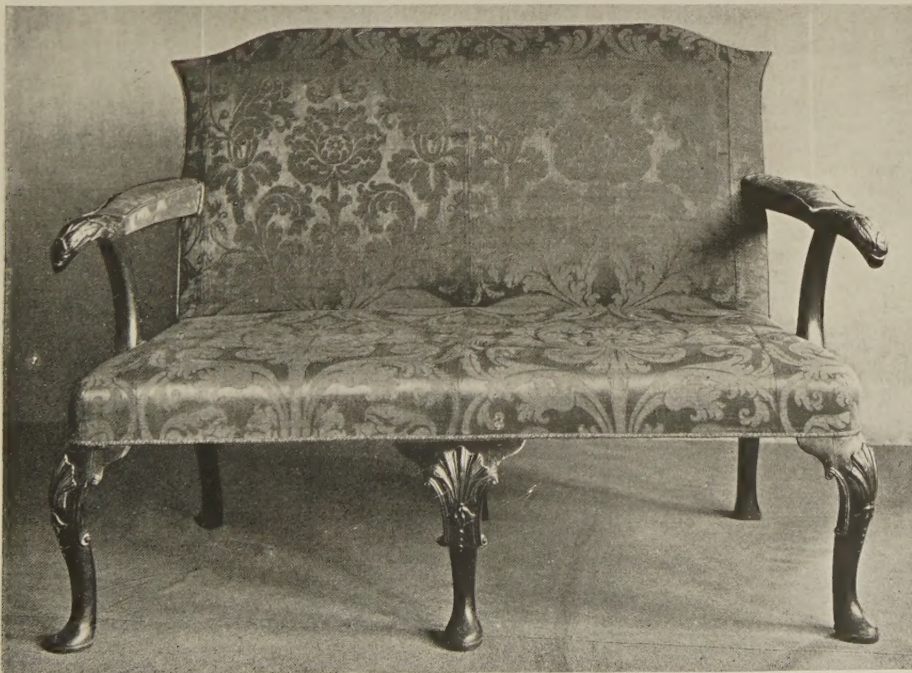
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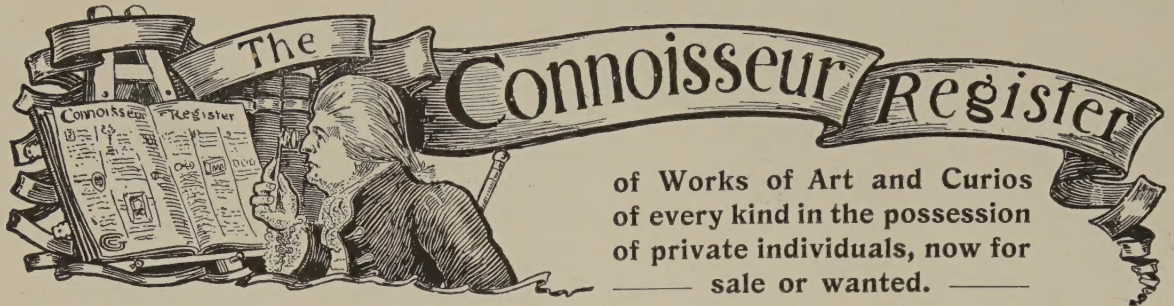
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The charge is 2d. per word, which must be prepaid and sent in by the 14th of every month; special terms

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All replies must be inserted in a blank envelope with the Register Number on the right-hand top corner, with a loose penny stamp for each reply, and placed in an envelope to be addressed to the Connoisseur Magazine Register, Hanover Buildings, 35-39, Maddox Street, London, W.

No responsibility is taken by the proprietors of The Connoisseur Magazine with regard to any sales effected.

**SPECIAL NOTICE.**—No article that is in the possession of any Dealer or Manufacturer should appear in these columns.

**A Gentleman desires to purchase a few pieces of genuine Old English Furniture** in original condition; also some Old English Engravings. Only the very finest specimens will be considered. [No. R4,963]

**Wanted.—Full-rigged Models of Old Ships of the eighteenth and nineteenth centuries.** Write, with photos and dimensions. [No. R4,964]

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**For Sale.—Signed Artist Proof Engravings,** Landseer's *Stag at Bay* and Rosa Bonheur's *Shetland Ponies*. [No. R4,973]

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**For Sale.—Water-colour by Thomas Colman Dibdin,** dated 1862. [No. R4,975]

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**Wanted.—Engraved Portrait of James Hawkins Whitshed, Vice-Admiral Northcote, S. W. Reynolds.** [No. R4,977]

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**Old English Paintings.**—Genuine, by Sandby, Vincent, Muller, Wilson, Landseer, Westall, Weir, West, Newman, Constable, etc. [No. R4,981]

*Continued on Page X.*

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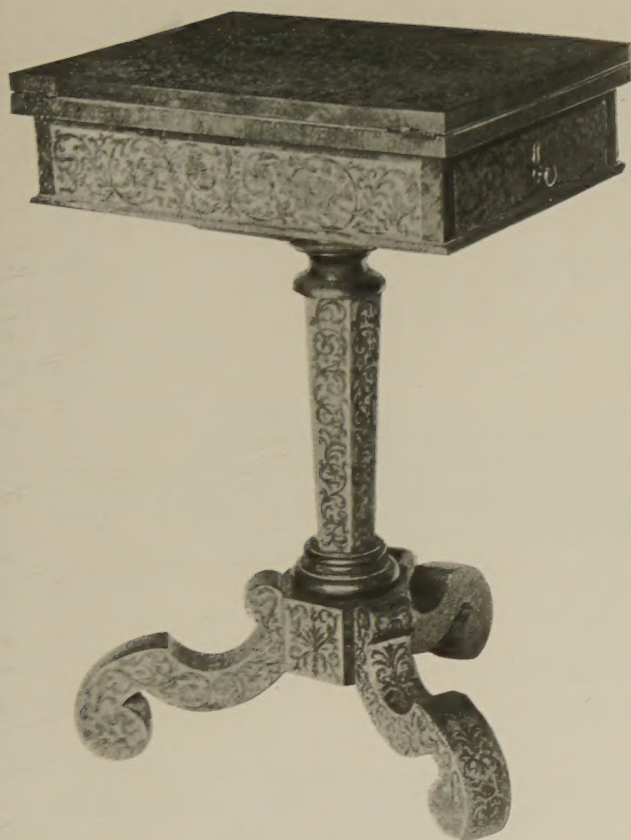
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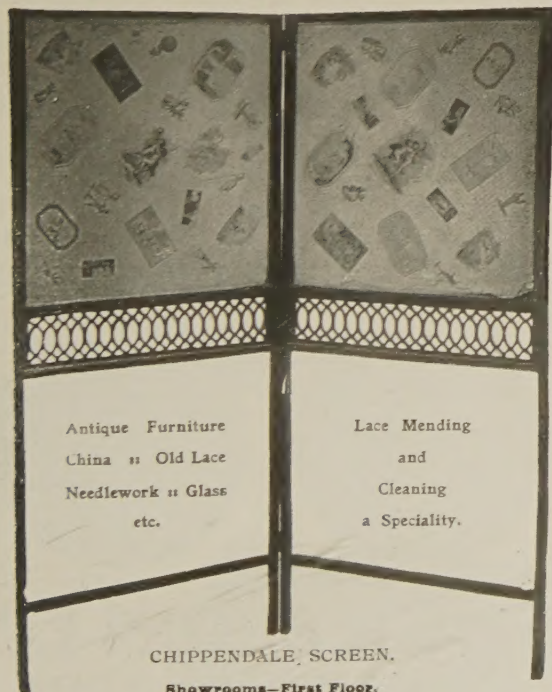
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(Edited by J. T. HERBERT BAILY.)

Editorial and Advertisement Offices: 35-39, Maddox Street, W.

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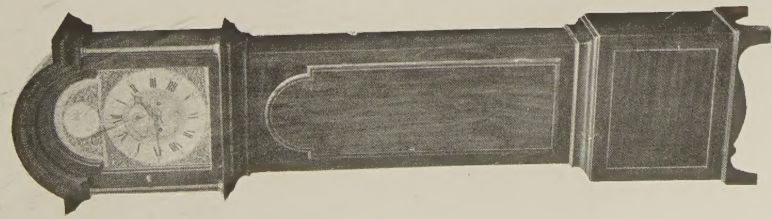
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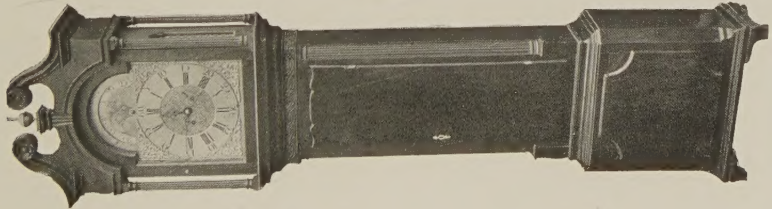
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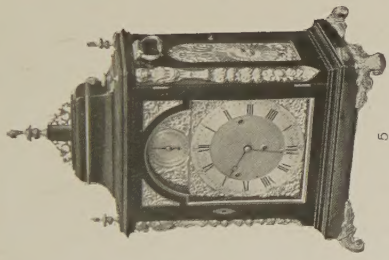
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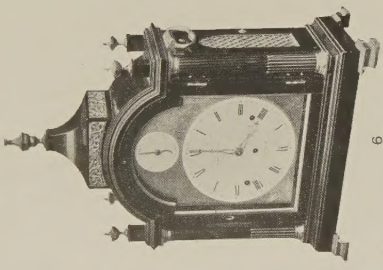
<sup>1</sup>  
Mahogany Case, slightly inlaid.  
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<sup>2</sup>  
Chippendale Mahogany Case.  
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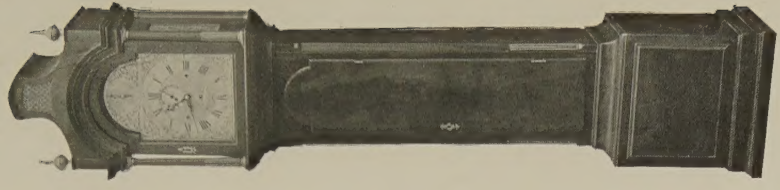
<sup>5</sup>  
Eight-day Chiming Clock in Ebonized  
Case, with Ormolu Mounts, Brass and  
Silvered Dial.



<sup>6</sup>  
Eight-day Chiming Clock, in Ebonized  
Case and Ormolu Mounts. By Geo.  
Young.



<sup>3</sup>  
Green Lacquer Case. Eight-day  
movement, Brass and Silvered  
Dial. By Richard Winch.



<sup>4</sup>  
Mahogany Case. Eight-day  
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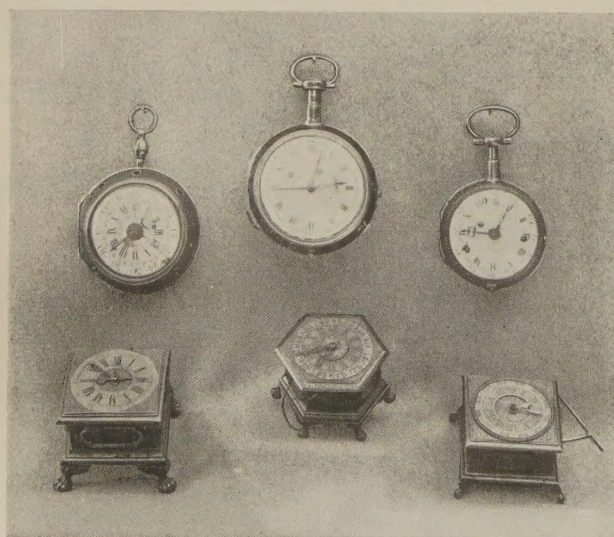
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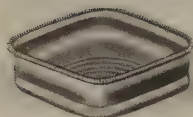
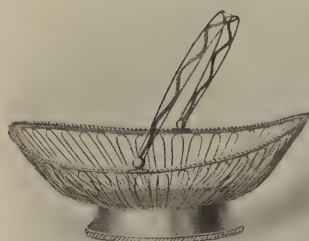
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## The Connoisseur REGISTER *Continued from Page IV.*

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[No. R4,982]

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[No. R4,983]



Oil Paintings by George Morland, signed, size 20 $\frac{3}{4}$  in. by 17 $\frac{1}{2}$  in., and D. Wilkie, signed, size 9 in. by 7 $\frac{1}{4}$  in. What offers?  
[No. R4,984]

**For Sale.—Chippendale Drop-leaf Table**, 6 ft. by 4 ft., cabriole leg, with colt's feet, £25; Oak Grandmother Clock, eight-day, centre seconds movement, oak case, £6; Oak Chest, genuine carving, fine specimen, £7.  
[No. R4,985]

**Six Old Chippendale Chairs**, £18 10s.; Old Chippendale Settee, £13.  
[No. R4,986]

**Old Oak Settle**, £5 10s.; Jacobean Dresser, £12 10s.  
[No. R4,987]

**Fine Old Sheraton Sideboard**, £21; Chippendale Dining Table, £7 7s.  
[No. R4,988]

**Antique Charles II. Chairs for sale.** [No. R4,989]

**Set of Six Old Silver Squirrel-back Teaspoons**, date about 1760. £4.  
[No. R4,990]

**For Sale.—Fine Old Venetian Rose-point Lace**, in perfect condition, cheap. [No. R4,991]

**Wanted, in perfect condition, Books of "The Sixties,"** etc., with woodcut illustrations. [No. R4,992]

**For Sale.—Genuine rare example Rembrandt Portrait**, signed, dated. Price £10,000. Expert allowed.  
[No. R4,993]

**For Sale.—Black Oak Table, early Elizabethan period**, twelve curled legs and four gates. Offers wanted. Apply to [No. R4,994]

**For Sale.—A valuable Collection of Rembrandt's Etchings**, also handsome Indian Shawls and set of carved Chess-men. [No. R4,995]

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**Antique Carved Oak Court Cupboard.**—Fine specimen. Photo. Offers. [No. R4,997]

**Wanted.—Pewter Tankards, also Church Flagons.** [No. R4,998]

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**For Sale.—Tappit Hen**, 10 $\frac{1}{2}$  inches. £4. [No. R5,001]

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*Continued on Page XIV.*





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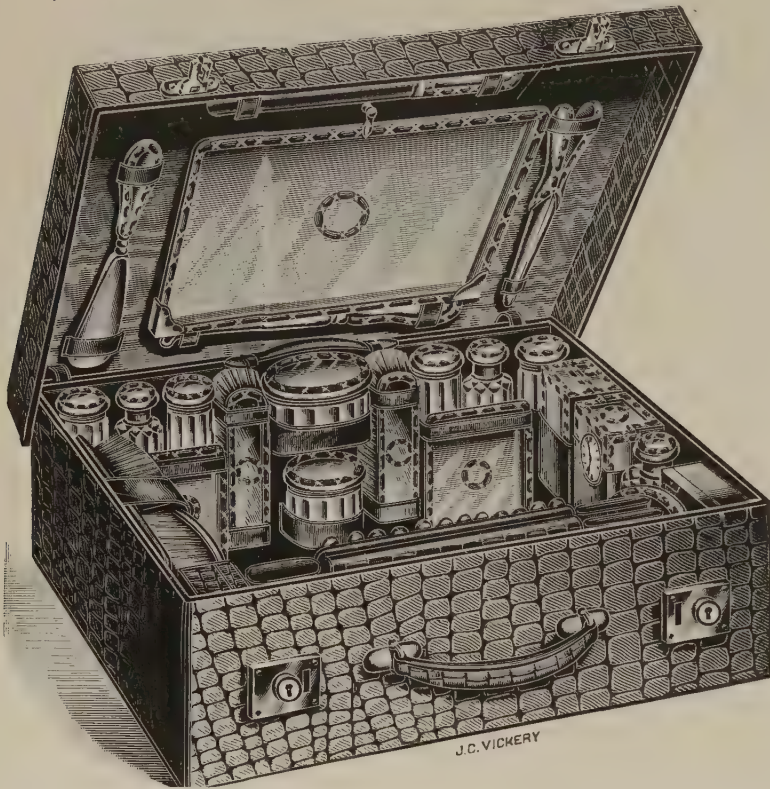
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## The Connoisseur REGISTER Continued from Page X.

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[No. R5,004

Wanted.—Fine examples of Old Sèvres or Vincennes Porcelain.

[No. R5,005

For Sale privately, three small Pictures by Cuyp, Rembrandt, and Rubens.

[No. R5,006

Seventeenth-century English Marqueterie Grandfather Clock, by Zachariah Hanwell, London. Genuine original. Particulars. Photo. Price £25, or near offer.

[No. R5,007

Two Carved Canopy Chairs for sale, similar to "Porter's" chair at the Ranelagh Club. £21.

[No. R5,008

For Sale.—Several fine Oil Paintings by the late John Ferneley, the well-known animal painter of Melton Mowbray.

[No. R5,009

For Sale.—Silver Boat-shaped Cake Basket, with reeded and engraved border, reeded handle and perforated foot; London hall-mark, 1794. Weight, 25 ozs.

[No. R5,010

For disposal, owing to want of space, two genuine Old Dutch Mahogany Bedsteads, both in perfect condition, beginning of the nineteenth century. Price £18. Can be seen by appointment at Amsterdam, Holland.

[No. R5,011

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[No. R5,013

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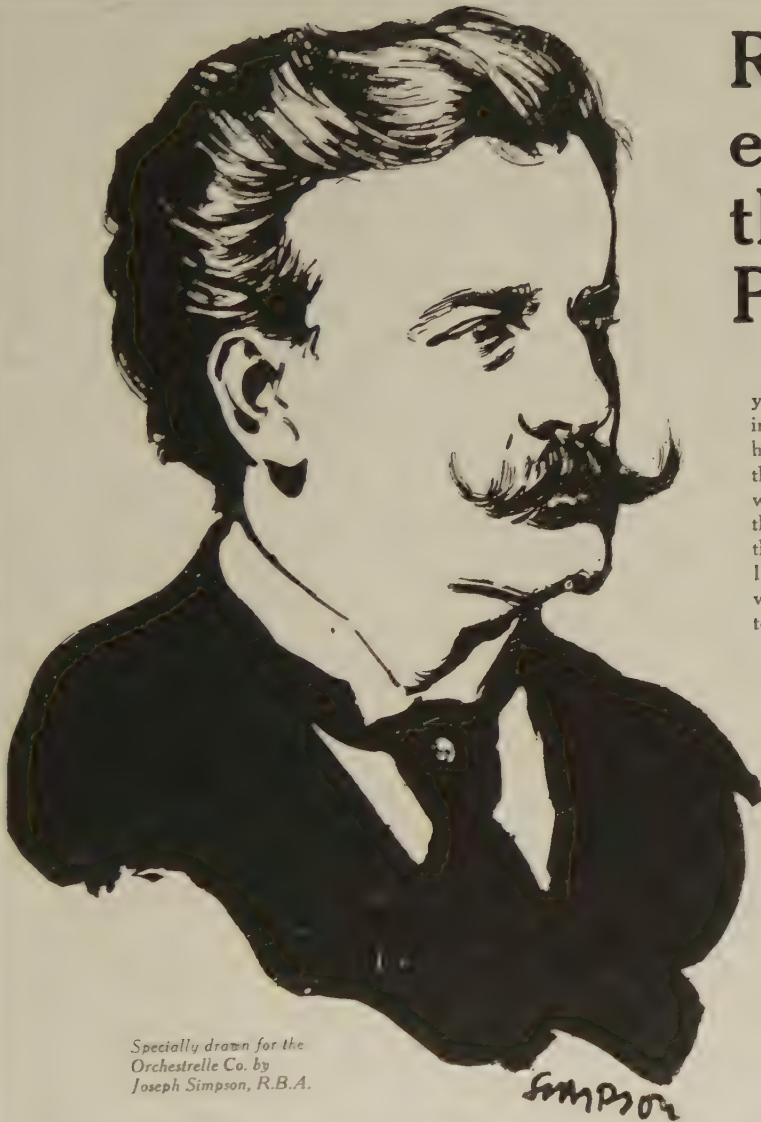
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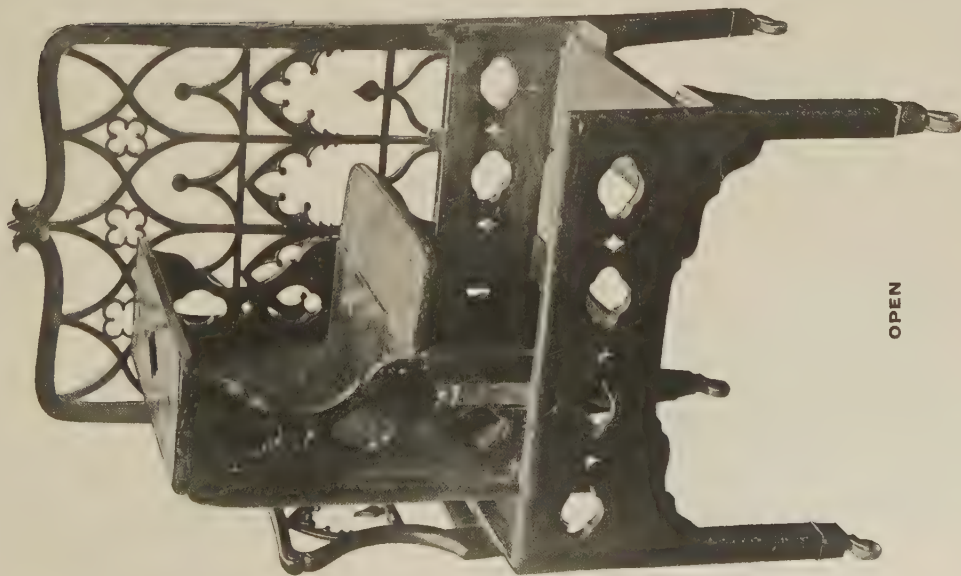
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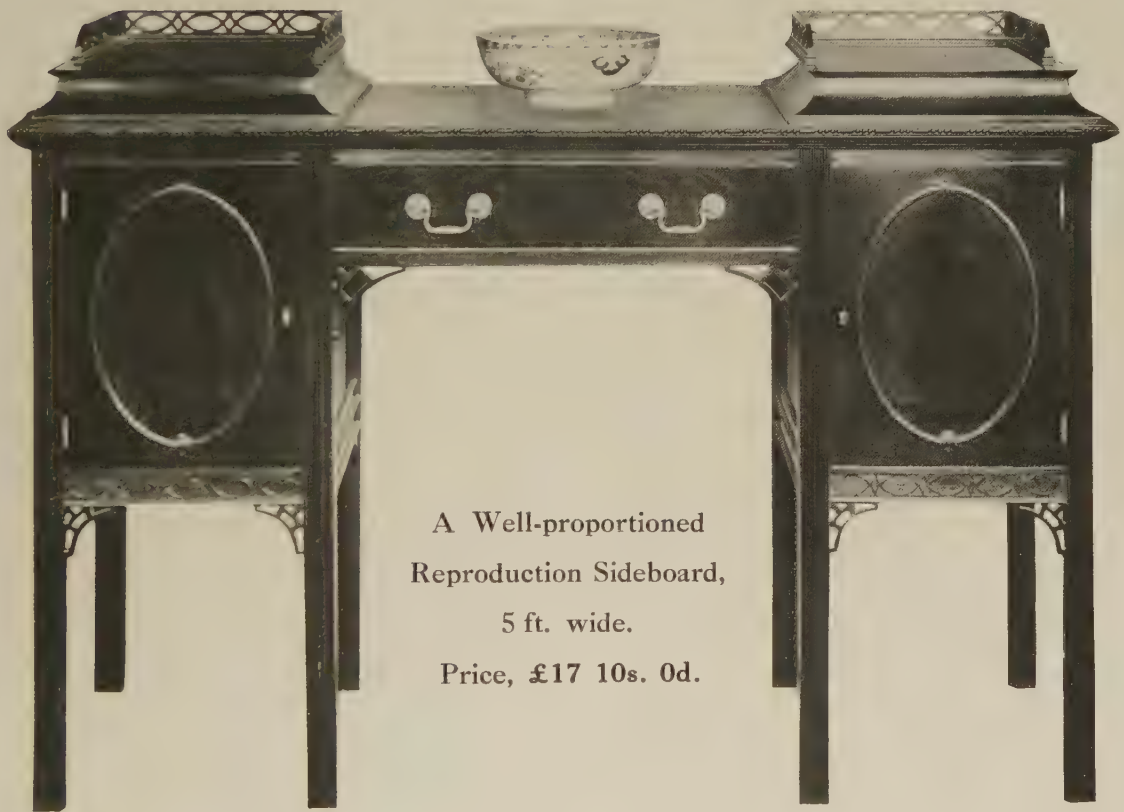
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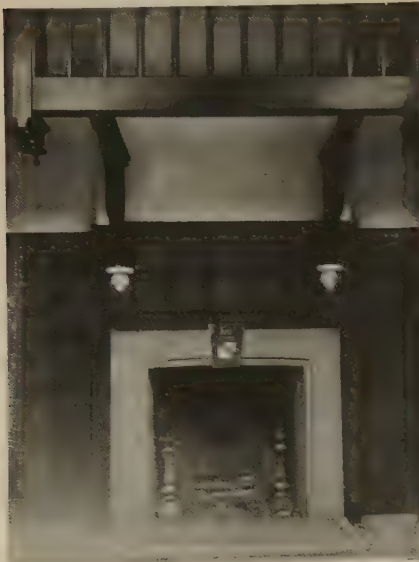
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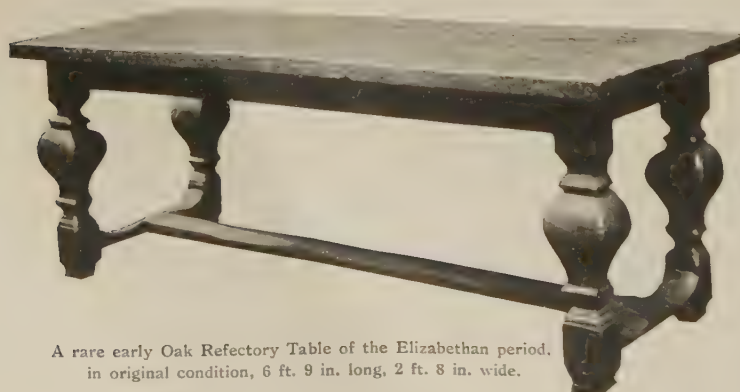
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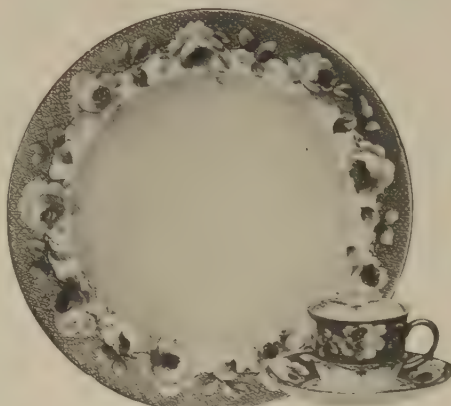


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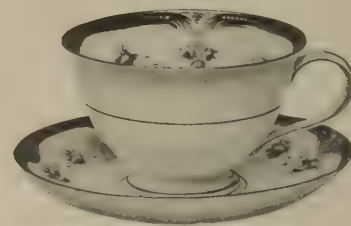
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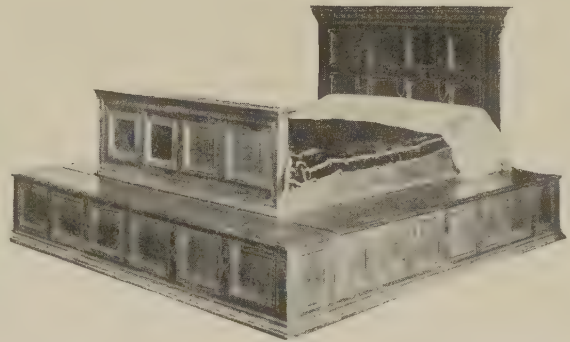


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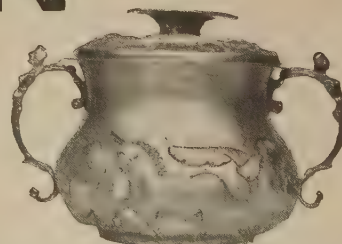
Queen Anne Cup and Cover.  
Date 1702.



Charles I. Beaker. Date 1631.



George II. Soup Tureen  
made by F. Kandler,  
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Charles II. Porringer and Cover. Date 1663.



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"THE LIFE SAVER."





MRS. ANNE PITT

BY GEORGE ROMNEY

FROM AN ENGRAVING BY WILL HENDERSON







## Sherborne House Part II. Written and Illustrated by Leonard Willoughby

It may perhaps be remembered, in the first part of my article on Lord Sherborne's charming Gloucestershire seat, I mentioned that Inigo Jones was called in as architect to replace the old monastic grange of Winchcombe Abbey with a new house of great magnificence. This was erected in the early part of the seventeenth century, after two generations of the Dutton family had resided in the old grange. As it was then built, so did it remain undisturbed for some two hundred years, during which time the representatives of the Gloucestershire Duttons made it their home. It would seem, however, that the interior was

not very convenient, for although Inigo Jones was fond of making great outward show in his designs, I

am inclined to think his interiors were of secondary importance, at any rate as regards comfort as we desire it to-day. Then it was that the second Lord Sherborne decided to alter the house. In doing this he first of all had every single stone of Inigo Jones's house numbered ere it was removed and the house pulled down, so that when re-erecting the building the stones should return to their former positions. But the interior he altered very much, and for the better; and now it is a house both of great charm and comfort in



THE FRONT DOOR TO SHERBORNE HOUSE  
WITH ARMS AND QUARTERINGS OF THE DUTTON FAMILY ABOVE





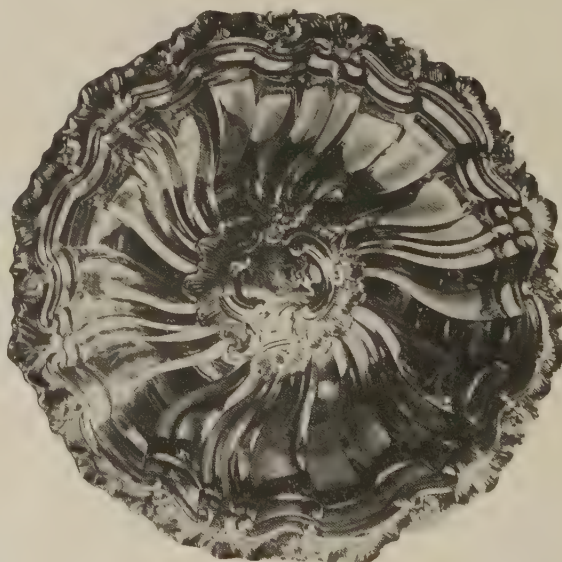
TWO-HANDLED SILVER-GILT CUPS, WITH DATE-MARK 1710, BEARING THE DUTTON ARMS

its arrangement. The feature of the interior is that all the principal bedrooms are on the same floor as the drawing-room, dining-room, and library, which are on the first floor. The general arrangement of the rooms is as follows:—On entering by the front door on the north side of the house the great stone hall is immediately reached. At the east end of this long and peculiar hall, and near to the front entrance, a door opens on the left into the Horse Parlour. Passing through this, a lobby or staircase hall is entered on the right, in which is one of the two flights of principal stairs at either end of the house. Out of the lobby, beyond

the Horse Parlour, a door on the east side opens into the church. Turning sharply to the left on entering this lobby, a short passage leads to and terminates at the door of Lord Sherborne's room. To this room I will presently return after describing the arrangements of the other sitting-rooms. It must be remembered that Lord Sherborne's room, the Horse Parlour, and the halls are alone on the ground floor. The hall—a very long apartment—to which we return, runs east and west, and at the west end is a short flight of stone steps, the entire width of the hall, which connect the lower with the upper hall. The effect is very curious, and



SILVER-GILT ROSEWATER DISHES



DATE-MARK 1821



THE CROMWELL CUP, GIVEN BY CROMWELL TO COLONEL IRETON,  
WHO MARRIED BRIDGET, ELDEST DAUGHTER OF CROMWELL



CUP DATED 1575, WITH INSCRIPTION, "EX DONO DNI JOHAIS  
DUTTON, BARONET, 1736"  
IT IS OF PURBECK MARBLE, WITH SILVER-GILT MOUNTS



quite uncommon. On reaching the upper hall, the windows of which face west, we reach the west staircase. Here there is a door opening on to a sunny stone-flagged terrace. The stairs, which are reached by turning sharply to the left when leaving the upper hall, take one up to the corridor, out of which the library, dining-room, and drawing-room are reached. These rooms all open from one another, and all face west, with the exception of the drawing-room, which, occupying the north-west angle of the house, has in addition one large window looking to the north. The corridor winds back to the east end of the house and to the head of the stairs at the east end of the building. Bedrooms occupy all the rest of the upper part of the house, and all of them face north in the main building, and west and north in the east wing. Against this wing on the

east side is the church, whose tower and steeple give so quaint an appearance to the house. It is from the staircase at this end of the house that the bedrooms on the second floor are reached, the western staircase terminating by the door of the library. Over the dining-room, drawing-room, and library there are no rooms, and these, therefore, are very lofty apartments.

In many of the rooms are to be found objects of interest—pictures, china, miniatures, wood-carving, and silver plate. Most valuable of all, however, are the books, of which Lord Sherborne is a collector. Not only are these of rare value, but their bindings are exceptionally fine. Many of them are in Lord Sherborne's room in the east wing—a nicely proportioned room, lighted by a very large window on the north and smaller ones on the west side. Amongst



LORD AND THE LATE LADY SHERBORNE  
BY HARRINGTON MANN, 1903

the numerous books here are works on history, natural history, and the complete peerage. Of the pictures, one by Opie of the Hon. Mary Legge, wife of the second Lord Sherborne, is most attractive. This lady was the only daughter of the 2nd Lord Stawell, only son of the Rt. Hon. H. Bilson Legge, Chancellor of the Exchequer; and it is through this marriage that various relics of this celebrated chancellor are to be found in Sherborne House. Another picture in this room is of Lady Stawell, daughter of Viscount Curzon, by Downman, 1780. She is here represented with her daughter (afterwards Lady Sherborne).

A large hunting scene of a *Hunt at Loughcrew*, 1770, by Wootton, is a charming work of hounds in full cry over an almost impossible country, with Mr. Dutton riding in a green coat. This Mr. Dutton

was originally the Naper nephew, who took the name of Dutton on inheriting, in a somewhat curious way, his uncle's estates. There is also in this room a head of Sir Piers Dutton, who died 1545, which calls for no remark as a work of art. Before leaving Lord Sherborne's room, I must mention that amongst his collection of books, all of which are beautifully bound, are the *British Natural History of Birds, Fishes, and Flowers*; *British Ports*; *Histories of Counties*; Lord Kingsborough's *Mexican Antiquities*, in seven immense volumes, 1831; Lord Orford's works; several theological works and manuscripts; and a large book containing Sir John Dutton's house-keeping accounts from 1723 to 1733. These quaint entries, all in Sir John's own handwriting, are very entertaining reading, and the comparison in prices paid two hundred years ago with those of to-day

## Sherborne House

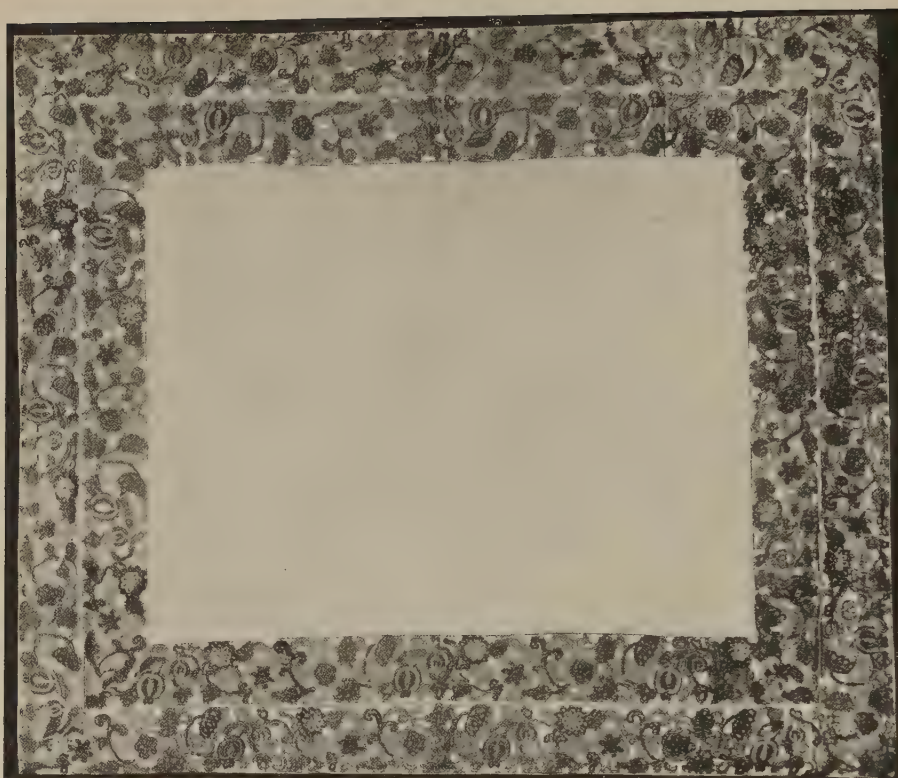


LOUIS XIV. WRITING-TABLE, IN THE DRAWING-ROOM

is highly interesting. The Horse Parlour, a sort of passage room, with its enormous stone fireplace, has many interesting and valuable objects contained within it. The room is so named from the fact that several paintings by Wootton of horses hang here. Two of these, the *Ashridge Bull*, a white horse, and one of *Childers*, a bay horse, being watered; *The Chestnut Arabian of Hampton Court*, and *The Bloody Shouldered Arabian*, are most valuable. The books in this room are principally Gould's *Works on Birds*; Lilford's *British Birds*; Dresser's *History of Birds*. There are many other works, too numerous to mention, nearly all of which have been collected by Lord Sherborne. The stone fireplace, designed by Inigo Jones, came from Lodge Park, the hunting lodge, where former Duttons watched their greyhounds course the deer. It is a very massive piece of masonry, severely plain in design, but somewhat large for a room measuring thirty-six feet long by twenty feet wide. Two fine carved oak console tables are placed either side of this, while around the walls are oak book-cases containing several hundred volumes.

Entering the hall from here, an apartment measuring seventy-two feet from east to west, and forty-two feet more if both the lower and upper portions of the hall are included, it is without doubt the feature of the interior. The lower portion of the hall is lighted by five large windows looking to the north. In the top part of these is coloured glass with coats of arms. Between the windows stand four carved Corinthian pillars in black oak, measuring five feet ten inches in height. There are also six old very massive carved hall chairs, and three carved benches, all in black oak. The floor is of stone, the walls are cream colour, and immense beams support the ceiling. Facing the windows in the centre of the south wall is another enormous open stone fireplace. Several interesting pictures hang here, notably one of Captain Sir Thomas Dutton, knighted on the accession of James I., 1603, and who fought a duel with Sir Hatton Cheke on Calais Sands, in which Sir Hatton was killed, December, 1610. He married the mother of Sir Thomas Browne, author of *Religio Medici*, and died May 16th, 1636. Sir Thomas is depicted in a black velvet bodice with



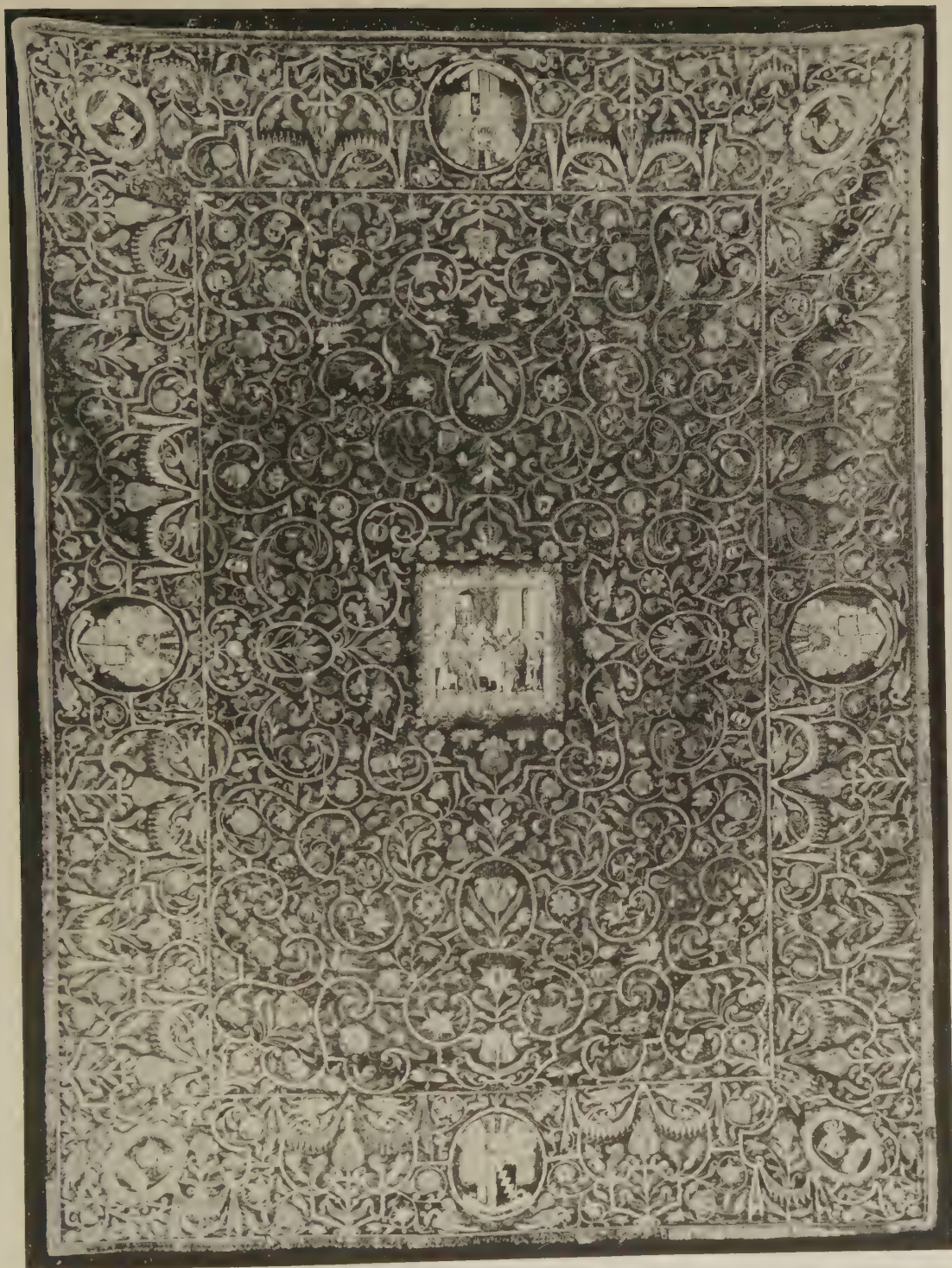


SATIN TABLE-COVER, EMBROIDERED IN SILVER AND GOLD



CHRISTENING CLOTH, IN OLD ENGLISH NEEDLEWORK, USED AT THE BAPTISM OF THE LORDS SHERBORNE





THE DUTTON QUILT, DISCOVERED AT MALTA  
 AT EACH CORNER ARE SARACEN'S HEADS, THE CREST ADOPTED BY GEOFFREY DUTTON, THE CRUSADER,  
 AND AT THE TOP AND BOTTOM ARE ARMS OF DUTTON

THE CENTRE-PIECE REPRESENTS THE LAST SUPPER





SILVER-GILT SALVER WITH ROYAL ARMS IN CENTRE

DATE-LETTER 1710

ruff. On the sleeves is silver lace, while the crimson baggy breeches are striped also with silver lace. White stockings, white shoes with huge red rosettes, adorn his thin legs and feet. By his side his helmet, which has three large feathers surmounted by an egret. The sword-belt is covered in scarlet and gold lace; the sash over the right shoulder is crimson. The breeches are finished off at the knee with scarlet bows and garters. Other pictures here are of horses by Wootton, notably *Leeds*, painted *circa* 1705, with the inscription, "For this horse Queen Anne gave a thousand guineas, and presented him to Prince George of Denmark." Another picture is of *The Mares' Plate* at Newmarket, by Wootton, a most interesting old picture; and one of *Brocklesby Betty*, with her jockey up, in pink jacket and breeches, is a delightful work, also by Wootton.

The lower hall and upper hall are divided by two short flights of six stairs on each flight. Hanging above these on the south wall is the full-sized painting of the present Lord and the late Lady Sherborne, by Harrington Mann, 1903. It depicts Lord and the late Lady Sherborne in Coronation robes. Two Chancellor of the Exchequer chests stand at either end of the stairs, and these quaint old brass-studded boxes, I am informed on the authority of a still living ex-chancellor, were actually used to keep cash in by the chancellors before cheques came to be used. Each chancellor had a new chest when he was appointed, and as the chancellor, Bilson Legge, whose granddaughter married the second Lord Sherborne, was twice appointed chancellor, he thus had two chests. The upper hall is low, and forms a sitting-room with

## Sherborne House



SILVER-GILT SALVER, EXCHANGED FOR BOXES PRESENTED IN 1757 BY VARIOUS CORPORATE BODIES IN GREAT BRITAIN AND IRELAND TO THE RT. HON. HENRY BILSON LEGGE

small windows looking out to the west. From this room the lower hall is seen through two sets of arches over the short flights of steps between the halls. Contained within this apartment is some nice old china in a Queen Anne walnut cabinet, several old engravings, chairs used at King Edward VII.'s coronation by Lord and Lady Sherborne, and the usual comfortable country-house sofas, tables, and chairs covered in chintz. The small lobby leading from here, from which the stairs rise to the principal rooms, contains an interesting old engraving of Sherborne House in Ralph Dutton's time, to whom I referred in Part I. of my article on Sherborne House. There is also a most interesting old document, framed and hanging on the wall, of "The Articles and Orders of the Paddock Course at Shireborn in Gloucestershire." These refer to the coursing of the deer at Lodge Park, to which I will refer at the conclusion of this article.

The drawing-room at the head of the stairs is a

lofty room, measuring sixty-six feet long by thirty-six feet wide. The ceiling is magnificently decorated in white and gold, having in each corner shields with the arms and crest. There is a good deal of furniture, the writing-table, a very large one, being Louis XIV. At one end of the room is a white and gold cabinet with a green velvet background above, in and on which is a large set of Sèvres china, a wedding present from the first Lord Sherborne to his wife. There are several pictures, two of which, very large ones of scenery, are by an Italian artist (unknown). These are either side of the fireplace. Another curious work is of the coat of arms and coronet of the first Lord Sherborne set in a surrounding of fruit and flowers. A head and shoulders of Inigo Jones, the designer of the house, also hangs here, but the artist unfortunately is unknown. Some family miniatures, including one of Lady Elizabeth Pope, only child of Lucy Dutton, who married the



Earl of Downe, 1650, and one of Cromwell, by Cooper, and two of Lord and Lady Stawell, are interesting. Of the remaining pictures in the drawing-room those of a young girl's head, by Lely; John, second Lord Sherborne, who married Lord Stawell's only daughter; the Countess of Suffolk, daughter of James, first Lord Sherborne; John Locke, by Kneller, born 1634, died 1704, are the principal ones of interest.

The library, which adjoins, stands between the drawing and dining rooms, and is a lofty, square apartment, lighted by three large windows. Around three walls are bookcases filled with books, amongst which are complete works by Thackeray, Swift, Schiller, Goethe, Hogarth, Dickens, and Sir Walter Scott. These are but a few of the large collection here, whilst I may add that in the Horse Parlour is the whole of the Racing Calendar, which



CARVED MIRROR, IN THE DINING-ROOM

picture of the Rt. Hon. Henry Bilson Legge, son of William, second Baron and first Earl of Dartmouth.



PART OF AN OLD DRESDEN CHINA DINNER SERVICE

Lord Sherborne has kept up, though he has no sort of interest in racing. There were, too, a large number of sermons by various divines of all religions, but these were dispersed on Lord Sherborne's succession; as were all Voltaire's and Rousseau's works. It can well be understood that one of the most valuable portions of Lord Sherborne's collection are his books, which are all in superb condition. Over the fireplace in the library hangs a

Henry Bilson Legge, Chancellor of the Exchequer, was born 1708, and married Mary Stawell, created Baroness Stawell, she being the only child of Edward, Lord Stawell. Their son, the second Lord Stawell, married Mary, daughter of Viscount Curzon, their daughter, as I mentioned, marrying John, Lord Sherborne. The library holds



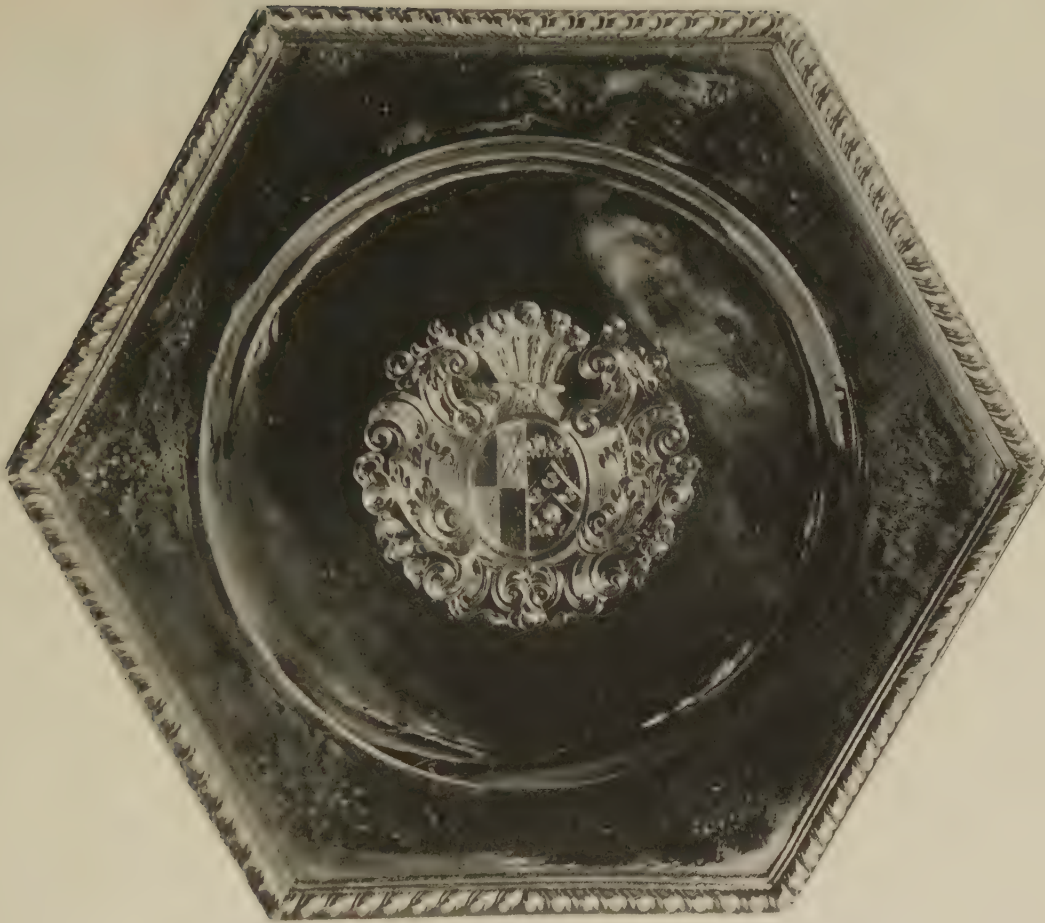
*Photo Neue Photographische Gesellschaft*

UPID AND PSYCHE  
Y EBERLEIN





## Sherborne House



SILVER-GILT WAITER, BEARING THE DUTTON CREST AND ARMS

DATE-LETTER 1704

several handsome pieces of furniture, and has a fine ceiling and cornice, while gilt-framed mirrors between the windows stand on oak console tables. This room is much used, being warm, bright, and well lighted. The doors and panelling to the drawing and dining rooms are of carved veneered oak, made from an old roller found in Wychwood forest, as are the bookcases. On the latter and over the doors are Oriental china.

The dining-room is a very finely proportioned room, lofty, with an immense bay. It is lighted on the west by five windows, which give a good light to the pictures here. They are all family portraits, several of which I gave reproductions of in Part I. of this article, when giving the family history. I may mention, however, that several are by Lely, Zoffany, and Wilson, but many unfortunately are by unknown artists. The sideboard here is a remarkable one, and originally cost £500, the exceedingly graceful Chippendale carving above it being added from the old house. The fireplace, designed by Inigo Jones, is carved in pear-wood, and contains a picture of *Lodge Park*, by Lambert. The collection

of plate is interesting, especially a cup inscribed, EX . DONO . DNI . JOHAIS . DUTTON, BARONET, 1736. The cup has the date-mark 1575, and is of Purbeck marble, with lid, rim, base, and handle of silver-gilt, highly chased. Also Cromwell's cup, with the inscription, ANNO SACRO MDCXLVI . HENRICUS IRETON NUMERI, MISIT HUNG. SCYPHUM, AB ILLO MAGNO, OLIVARIO CROMWELL. SOCERO SUO SIBI DATUM. This cup was given by Cromwell to Col. Ireton, who married Bridget, Cromwell's eldest daughter. During the siege of Oxford Ireton was commanding, and went to spend one night at Holton, eight miles from Oxford, at Lady Whorwood's, to go through the marriage ceremony, leaving next day, when he left the cup behind. It is of Augsburg silver, and stands on three balls. On the panels are Dutch scenes, the cup being of silver-gilt. A hexagon-shaped silver-gilt waiter, with the arms engraved, and the date-letter 1704, one of a large set, is attractive. The helmet-shaped cup by Lewis Mellayer is of date 1710, and stands thirteen inches in height, whilst the two silver-gilt two-handled cups by "*David Willaume in the Pell Mill*," measure some twelve inches in height,



and are very handsome. Two rosewater dishes of silver-gilt, 1821, by William Burwash, are particularly fine work, though perhaps the silver-gilt salvers are the most interesting of all excepting the Cromwell cup. One of these salvers, measuring twenty-seven inches in width, bears the date-letter 1710, and has engraved in the centre the royal arms. This piece no doubt formed a portion

of the Chancellor's collection of plate, as did the two salvers, on which is the following inscription:—"This and a similar salver were obtained in exchange for a great number of boxes presented in 1757 by various corporate bodies in Great Britain and Ireland to the Rt. Hon. Henry Bilson Legge. On the 9th of April, 1757, Mr. Legge and Mr. Pitt were dismissed from the administration of the Duke of Newcastle. Meetings were immediately held in the principal cities of the kingdom, at which addresses and the Freedoms of their Corporations were voted to the discarded members, who, on 22 June in the same year, were restored to their offices amidst the acclamation



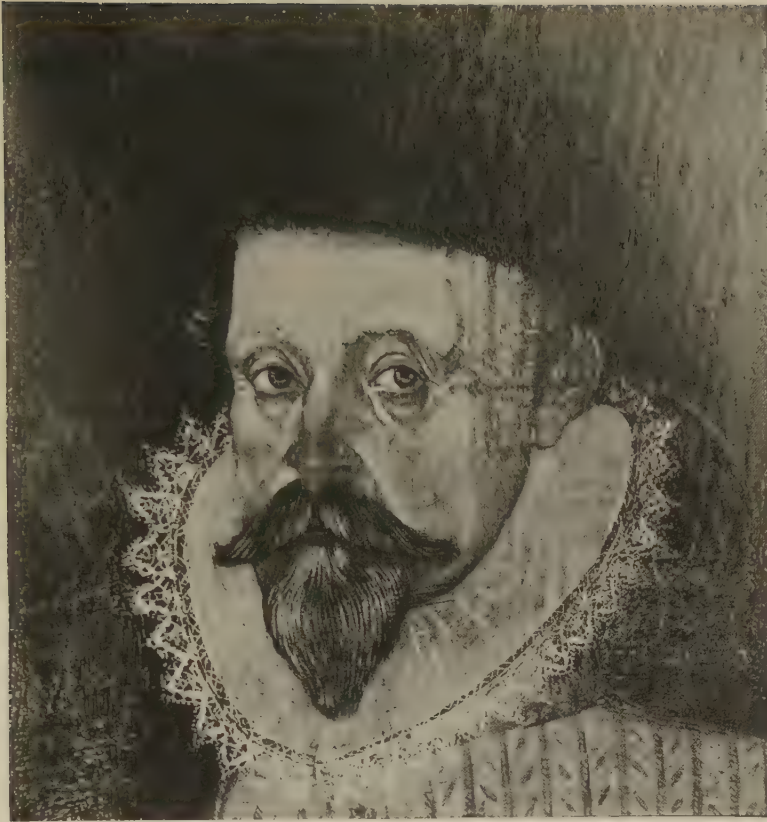
SHERBORNE HOUSE AS IT WAS ORIGINALLY BUILT IN THE DAYS OF SIR RALPH DUTTON

In returning to the east end of the house by the long corridor, past the drawing-room and principal bedrooms, there are several nice pictures hanging, amongst which are portraits, over the stairs, of Charles I. and Henrietta, by unknown artists, and a delightful painting of flowers by John Van Huysum.

On a handsome console table with white marble top is a large gilt mirror, and niches in the wall hold Oriental vases. Other pictures are by Fyt of *Partridges*; and another of birds by the same artist. One of James Lennox Naper Dutton, in a blue velvet coat edged with grey fur, and holding a book in his hand, is the Naper who inherited his uncle's estates



A CHANCELLOR OF THE EXCHEQUER'S CHEST, IN WHICH IN EARLY DAYS MONEY WAS KEPT, BEFORE CHEQUES CAME INTO VOGUE



SIR PIERS DUTTON OF DUTTON AND HATTON

DIED 1545



PART OF OLD DINNER SERVICE



and took the name of Dutton. *A Cottage Scene*, by Morland; *A Study of a Boy*, by Romney; *H. S. Bilson Legge, second Lord Stawell*, as a boy, with battledore and shuttlecock; and one of *James, first Lord Sherborne*, by Beechey, are all interesting works. Halfway down this long corridor is a bay, with three stained-glass windows. Here there is china on some low bookcases, with old needlework above on the walls, also some good engravings and water-colours of the cloister court, Sherborne, 1826, and the front of Sherborne before the destruction of the monastery wing. The corridor, which is one hundred and twenty-six feet long, ends in the east staircase hall, in which are more pictures. The principal of these are a Greyhound and Hare, by Sartorius; a Spaniel and Duck by the same artist; a large full-length picture of James, Lord Sherborne, Provincial Grand Master of Gloucestershire, which was presented by Masons of the Province. Beneath is a portrait of his son, the present Lord Sherborne, in a brown velvet coat. An oval picture of Henry Lord Stawell, with gun, pointers, and game, is charming. The remaining pictures are of John, second Lord Sherborne, 1841; the Earl of Strafford; and one or two unimportant ones. Amongst the old needlework in the house is the Dutton quilt, which was discovered at Malta. It was in the possession of a priest, who used to lend it out to various churches in Malta as a decoration for the day of their festival. It was getting worn out in this process, and the priest bethought himself that he might as well convert it into cash before it was quite



CAPT. SIR THOMAS DUTTON  
ACCESSION OF JAMES I.

KNIGHTED ON THE  
ARTIST UNKNOWN

gone. He accordingly sold it to a well-known collector of curios then living at Malta for £5. Lord Sherborne subsequently purchased it for £200. It is a handsome piece of work on a ground of dark red satin, with flowers and birds worked on in gold thread. In the centre is a fine piece of needlework representing the Last Supper. At each corner is embroidered the Saracen's head, the crest adopted by Geoffrey Dutton the crusader. At the top and bottom are the arms of Dutton impaling King; at the side the arms of Dutton alone. Two other pieces of old needlework are the christening quilt of the Lords Sherborne, and the table-cover used by the Regent when he visited at Sherborne. There are many objects in Sherborne House to interest the connoisseur, though the most valuable of all are the books. Every volume and every picture and object is kept with the most scrupulous care, and consequently everything is in first-rate condition.

I have only touched briefly on those things which appear to me to be of the greatest interest; but before concluding I must return to the quaint rules for coursing at Lodge Park to which I referred. They commence:—

"Imprimis,—It is agreed upon that the Keeper shall put up his Deer at a day's warning for any Gentleman to run his Dogs paying his Fees, which is half-a-crown a Dog and Twelve Pence to the Slipper for a breathing course.

"Item.—If any match be made of Twenty Pounds a dog, they are to have a Fleshing Course of each side paying the Fee, which is Ten shillings a Deer.

## Sherborne House



THE HON. MARY LEGGE, WIFE OF JOHN, SECOND LORD SHERBORNE

BY JOHN OPIE

*Item.*—That the Deer must run at Post Law, and no less, without the Consent of the Keeper.

*Item.*—If the Deer do turn again before He Cometh to the Pinching Post: That match is to be run again, giving an hour's space, although the Deer go through afterwards.

*Item.*—If the Deer do leap the Pales or Wall before he come to the Pinching Post: That match is to be run again, giving an hour's space.

*Item.*—If any Dog do Pinch before he come to the Pinching Post, it is nothing: But that dog which doth Pinch after he is past the Pinching Post winneth the match, and if neither of the Dogs do Pinch, then that Dog which first leapeth the Ditch winneth the match.

*Item.*—That the Dogs shall be brought in Dog Slips at the Hour appointed according to the Articles drawn between them.

*Item.*—If one Dog do come at the Hour Appointed and not the other, then that which doth come is to run at a breathed Deer down the Course, and the other to pay the forfeiture according to the Articles.

*Item.*—If any one of the Dogs which is to run a match do break his collar before he cometh to be fair slipped, that Dog is to run again within the space of two hours at the furthest, and the former to be no match in case the other be slipped, but if the other be not slipped, then the match to be run again the third day after.

*Item.*—That no match shall be run in frost or snow, but shall be put off from three days to three days till the weather do serve as the Parties shall think fit.

*Item.*—That the Keeper shall Slip the Dogs with falling Collars.

*Item.*—That before the Dogs be put in the Slip, the Judges shall be at the Ditch appointed and at the Pinching Post, and to be made a match, but by Judges.

*Item.*—If any match be run for above Five Pounds, the Keeper is to have Twelve Pence in the Pound.

*Item.*—That he that keepeth the Stakes shall pay the Keepers before he delivereth the Stakes.

*Item.*—That if He that hath the better of the match when the Deer turns again or when the Deer is killed



before he comes to the Pinching Post doth not require the other to run it again before he goeth out of the field, the course shall be at an end and not be run any more: But if he require it, then it must be run that day.

*“Item.*—If the Deer do turn or swerve after he is past the Pinching Post insomuch that at the time of the turning or swerving the Head of the Deer is more towards the Pen from whence he came than to the Pen whither he is going, then that Dog which is nearest the Deer at the time of the said turning or swerving Winneth the Match.”

Such a house, with all its old associations of one great family, is of course delightful, though it has not quite the same interest which would have attached to the old monastic grange which once stood here.

But there is still a great fascination belonging to this quaint structure with the village church attached to it, for it is the work of the great architect, Inigo Jones.

It is also the seat of a well-known and very cultured peer, an authority on natural history, and who is also a widely-read man. His house, estate, and village are perfect models of neatness and care, and set an example to many landlords. And here resides the descendant of Odard the Norman, who was tenant-in-chief of Hugh Lupus, a Norman nobleman, and afterwards Earl of Chester. It was in the retinue of this Earl, who came from Avranches in Normandy, that Odard came, at the time of the Invasion, accompanying Hugh as his liege lord in performance of the military services entailed by his escuage or vassalage, over eight hundred and fifty years ago.



HELMET-SHAPED CUP

DATE 1710



## English Furniture of the Eighteenth Century \*

By Robert L. Mason

THE taste for old furniture is no mere passing craze, but is the outcome of that desire for the beautiful which is implanted in the breasts of all people above a state of primitive savagery. Modern furniture designers find it difficult to gratify this. They are handicapped by the very perfection of the appliances at the disposal of the manufacturer, and the wealth of old examples from which they can draw inspiration. Machinery, with its power of endless repetition, is driving individuality out of the work-room, and with individuality there is lost the power of producing original design. The last attempt to create a distinctive style of furniture was made in the mid-Victorian era; it was an honest effort to graft art on to the products of machinery, but the hybrid which resulted has only served to warn succeeding generations against following such a course. The present age has produced nothing original, except in the way of office furniture. It will be remembered in the future as the inventor of the roll-top desk, and various other utilitarian

appliances; all its ideas of beauty it has borrowed from the past, and so the finest examples of modern work are duplications or adaptations of old designs. Hence it is that text-books on old furniture are so greatly in demand at the moment, serving to enable readers to distinguish genuine old pieces from modern fakes, and also to tell whether the legitimate modern reproductions—pieces made with no intent to be sold for anything but what they are—correctly imitate the finest types of the old. For this double purpose

Mr. Herbert Cescinsky's *English Furniture of the Eighteenth Century*—of which the second volume has just been issued—may be taken as a reliable guide, if only on account of its wealth of illustrations of typical examples of the periods treated. The book, however, is by no means entirely dependent upon these for its utility, as its writer has given a very able and clear exposition of the rise and development of the various styles of English furniture from the time of Charles II. until the opening years of the nineteenth century. His first volume, which was issued about two years ago, completely exhausted the subject of clocks and lacquer-work,



WALNUT CHAIR DATE ABOUT 1725-30  
IN THE POSSESSION OF SIR SPENCER PONSONBY PANE

*English Furniture of the Eighteenth Century*, by Herbert Cescinsky. Vol. II. George & Son. 31s.6d. nett.



and brought the main theme of his work up to the end of the first quarter of the eighteenth century. His second volume opens with the beginning of the mahogany age, which may be said to date from the close of this period. Raleigh, indeed, is credited with the first introduction of this wood to England in 1595, but more than a century was to elapse before it was turned to what subsequently became its most

time Thomas Chippendale was established as almost the sole arbiter of furniture fashions of England, can be aptly described as the inchoate age, when not one but several fashions struggled for pre-eminence. These the author has roughly summarised as follows. From 1714 to 1725, decorated Queen Anne, "that is the models of 1700 to 1714, still usually made in walnut but with a tendency to greater elaboration in



MAHOGANY SETTEE      DATE ABOUT 1760-65      IN THE POSSESSION OF LIEUT.-COL. G. B. CROFT LYONS

important use, the making of furniture. The author gives the actual date of this as being 1715, but it was not until five or ten years later that its use became fashionable. Even then it by no means entirely superseded the use of other woods; walnut, more especially, remaining in vogue with country makers until about 1760. The material of which a piece of eighteenth-century furniture is made can thus only be partly accepted as a guide in determining its age. If it is of mahogany, it may be safely taken as not dating before 1720; but if of other wood, it may belong to any period. "In the Victoria and Albert Museum are to be seen chairs apparently of the best period of Chippendale as regards their design, yet made from walnut, and others of about 1790 made from beech." The criterion of style is hardly more reliable. The period from the death of Queen Anne, in 1714, to about 1745, by which

the carving of arms, legs and backs of settees and chairs." Then from 1720 to 1735 followed the lion period. "This was the fashion of carving the knees of table and chair legs and arms of settees with the heads of lions, the feet usually finishing in lions' paws to correspond." From 1730 to 1740 the lion-head ornament was "superseded by that of the satyr mask, the latter being applied in the same manner as the former," the feet of the pieces generally finishing either with the paw or claw-and-ball. From 1735 the satyr mask was "in its turn replaced by the cabochon and leaf decoration, a direct influence from the French Louis Quinze." The paw-foot declining in favour, the favourite devices became either the claw-and-ball or the French scrolled leaf.

Chippendale commenced his career by following the designs of the earlier Georgian period—this was in



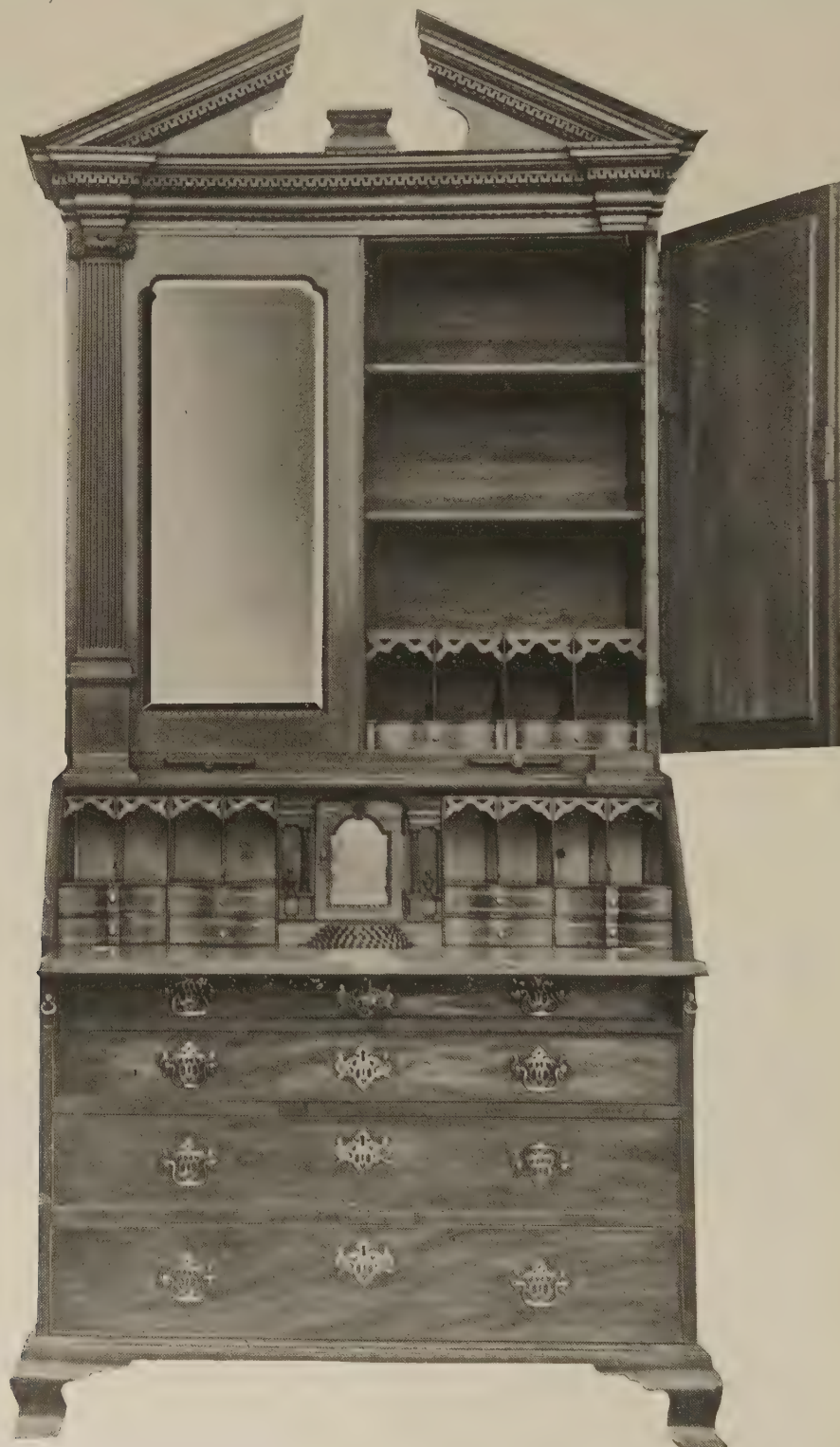
CARVED MAHOGANY MIRROR      DATE ABOUT 1760      IN THE POSSESSION OF MR. BASIL DIGHTON



## The Connoisseur

1735—and the author ranks these early works, when the furniture-maker was slowly developing his own style, as being his finest. “He catered readily for every taste and fashion, as far removed from each

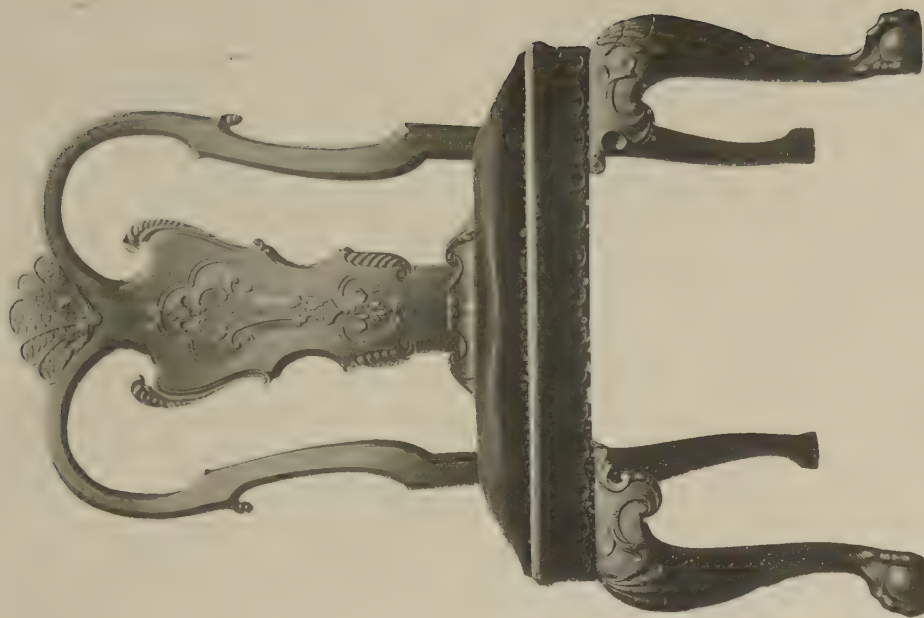
other as Gothic, French, and Chinese.” His famous work, the *Gentleman and Cabinet Makers’ Director*, was not given to the world until 1754. The three editions of this work, the second and third of which



MAHOGANY BUREAU CABINET      DATE ABOUT 1730      IN THE POSSESSION OF MR. PERCIVAL D. GRIFFITHS



WALNUT CHAIR, COVERED WITH EMBOSSED AND GILT  
LEATHER DATE ABOUT 1713  
IN THE VICTORIA AND ALBERT MUSEUM



WALNUT CHAIR DATE ABOUT 1735  
IN THE POSSESSION OF LORD ZOUCHE OF PARHAM



appeared in 1759 and 1762, may be collectively regarded as the "trade catalogues of the firm of Thomas Chippendale, and also as conveying to us all that we really know of the Chippendale style"; the authenticated work of Chippendale at Harewood, Stourhead, and elsewhere not being really instructive, the designs being admittedly those of Robert Adam and the actual work being executed by Chippendale's workmen. The author points out that in all probability the large majority of the plates appearing in the *Director* were not taken from actual pieces of furniture, but were reproduced from designs, many of which "could not be made as they are drawn, some of the details being impossible of execution on wood." He suggests that these impracticable designs were probably the original work of Darley, their engraver, and urges in corroboration of this that many of them were practically repeated in the *System of Household Furniture*, by Inch and Mayhew, for the engravings in which Darley was also responsible. The point, which is an extremely interesting one, is treated upon at great length by the author, whose conclusions seem well founded.

Chippendale's work he divides into four subsections:—(1) the Queen Anne models; (2) the Gothic and fretted furniture; (3) the designs borrowed from French sources; and (4) the Anglo-Chinese style.

Want of space forbids one to follow the author in his exhaustive examination of the different phases

of the Chippendale designs—designs which, it must be remembered, though owing their origin largely to his genius, were executed not only by his firm, but formed more or less the stock-in-trade of every cabinet-maker of the period, so that to say a piece is Chippendale by no means implies that it came from the master's own workshop, but merely that it is made according to one of the styles peculiarly associated with him. The author gives an immense amount of valuable information towards determining the probable date of any particular piece. As a case in point, one may cite the so-called "Irish Chippendale" tables, which, "although unusually woody," even in an age of heavy furniture, are almost entirely made from "mahogany," instead of being merely veneered, which

was the usual custom. Their date is determined very conclusively by the incidence of the duty on this wood and the method of its application. Until 1747 the amount of the duty was £8 a ton, which the author calculates to be about the equivalent of tenpence per square foot, one inch thick, of our present-day money value. In that year it was reduced to about a third of the amount, and subject to a drawback of £2 2s. a ton on re-exportation, Ireland being regarded as a foreign country for this purpose. The inference, then, is that these tables were made in England after the year 1747 and exported to Ireland, where they would be admitted practically duty free.



MAHOGANY TRIPOD TABLE      DATE ABOUT 1760  
IN THE POSSESSION OF LORD BARNARD



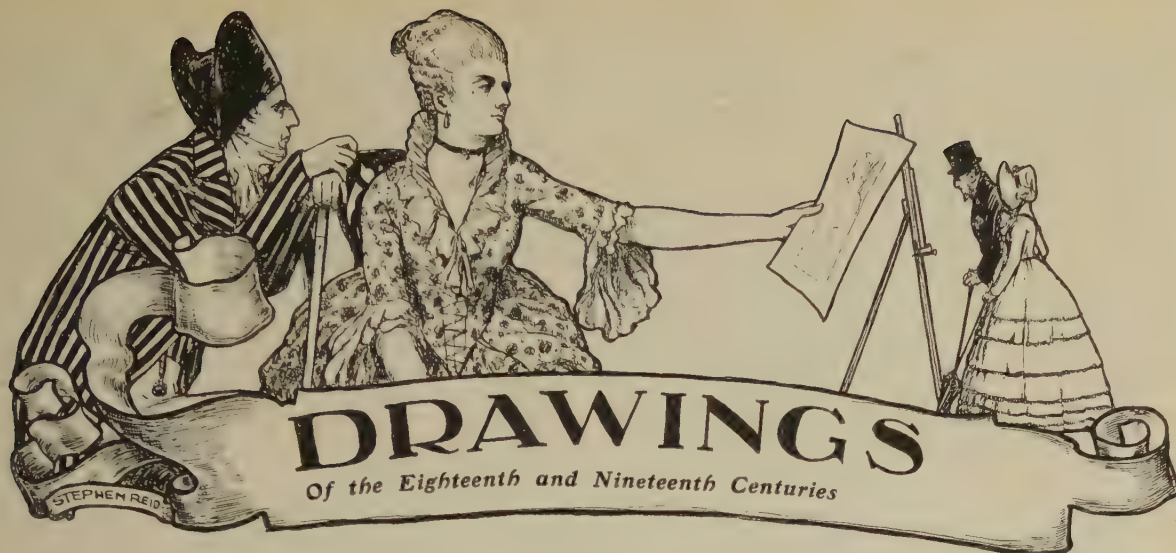


LADY DOUGLAS IN THE GARDEN  
BY THOMAS GAINSBOROUGH  
FROM THE ENGRAVING BY A. JAMAS  
*Published by Messrs. Henry Graves & Co.*









## The Historical Collection of British Water-Colours at the Grafton Galleries      Part II.      By Alexander J. Finberg

HAD this article followed a strictly chronological course, we should have spoken of Edward Dayes before dealing with Thomas Girtin. But though Girtin was Dayes's apprentice, and though the master exercised considerable influence especially over the pupil's earlier work, yet Dayes's influence over the youthful Turner was perhaps even more marked than over Girtin. The juxtaposition at the Grafton Galleries of Turner's drawing of *West Malling Abbey* (done when the artist was about sixteen or seventeen years of age) with Dayes's two

drawings of *The Refectory of Tunbridge Priory* and *Denbigh Priory* brought this out very clearly. The pale-blue tones and the light ethereal effect of Turner's drawing are evidently consciously imitated from Dayes. As the strict chronological arrangement of the Walpole Society's exhibits was deliberately modified to bring together the works of Dayes and Turner's youthful efforts, we may plead the example thus set as our excuse for speaking of Dayes after, instead of before, his pupil, Thomas Girtin.

By a peculiar irony of fate, Dayes's reputation has



NO. I.—AT GREENWICH

BY T. ROWLANDSON

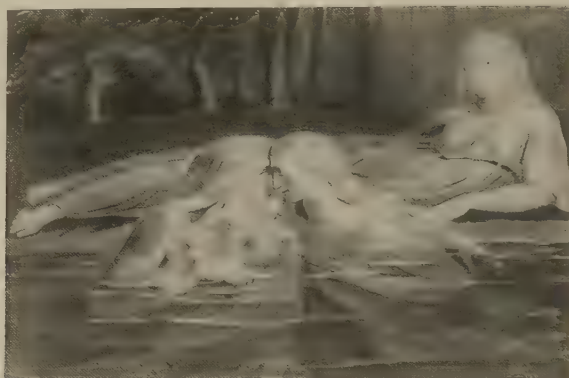
LENT BY MR. RANDALL DAVIES



## The Connoisseur

suffered severely, because the formative influence of his example upon Girtin and Turner was so decisive and auspicious. Dayes was, on the whole, an unfortunate and unhappy man. He had a temper—

just those by which he is most generally known. Nearly all his finer works have been absorbed by the greater reputations of the two men whose budding genius he disciplined and shaped. At the Victoria



NO. II.—HAR AND HEVA BATHING, WITH MNETHA BEHIND BY WM. BLAKE  
LENT BY MR. EDWARD MARSH

it is said that he once had Girtin imprisoned in the Fleet for refractory behaviour—and he was ambitious; he was dissatisfied with the topographical work in which he excelled, and aspired to paint historical and scriptural subjects, for which neither his training nor his natural powers were suited. He ended by committing suicide at the age of forty-one. Such a sensitive, excitable, and unhappy man would naturally turn out a number of drawings unworthy of his powers. And these drawings which do Dayes the least credit are

and Albert Museum, the National Gallery, the British Museum, in many famous private collections, and at almost every important sale at Christie's, I could point to admirable drawings by Edward Dayes which are passed off as early Turners or Girtins. But I will only give one instance. In a selection of studies and drawings by J. M. W. Turner, published by the *Pall Mall Press* in 1905, under the title "Hidden Treasures at the National Gallery," no less than four of the drawings reproduced are by Dayes,



NO. III.—LANDSCAPE

BY W. PEARSON

LENT BY MR. C. E. HUGHES

## The Historical Collection of British Water-Colour



NO. IV.—THE SHEPHERD

BY J. S. COTMAN

LENT BY MR. C. E. HUGHES

while a fifth is a copy by Girtin of a water-colour by Dayes.

Yet there is considerable justification for this confusion of the three men's works. The small signed and dated drawing of *Glastonbury Abbey*, by Dayes (lent by the writer of this article to the Grafton show), could very easily be taken for an early work of Girtin or Turner. And the fact that Dayes and Girtin often made water-colours from each other's sketches complicates the matter still further. The pencil drawing of *Hedingham Castle, Essex*, now in the National Gallery, which came from Dr. Monro's collection (of which a photograph was shown at the Grafton Galleries), is either the work of Turner or Girtin, and this sketch from nature certainly formed the basis of the water-colour of the same subject (No. 186) lent by Mr. Edward Marsh. The documentary evidence proves that the water-colour was made by Edward Dayes. The best work by Dayes included in the Walpole Society's selection was undoubtedly the *Denbigh Castle*. This distinctly personal drawing is remarkable for its delicate and fine colour, its technical freedom and mastery of pure wash, and its strongly marked romantic feeling. An artist who could do such fine work as this is surely worthy of an honourable place in the history of

English water-colour painting, and it is to be hoped that on some future occasion the Walpole Society may be able to organize an exhibition of Dayes's work.

The drawing of *West Mallory Abbey*, to which I have referred, was not the earliest of Turner's works included in this exhibition. The earliest was the view of *The Archbishop's Palace, Lambeth*, lent from Mr. W. G. Rawlinson's famous collection. This prim, timid-looking, but already accomplished drawing was done when the artist was only fourteen years of age, and was exhibited at the Royal Academy in 1790. It shows the influence of Malton and Rooker. Mr. Rawlinson's *The Dent-de-Lion, near Margate*, is a year or two later, and shows that Turner was beginning to be fascinated by Richard Wilson's romantic manner.

Between about 1790—the date of this drawing—and 1827 two artists flourished whose ideals and methods were in marked contrast one with the other. Both were mainly concerned with figure subjects. Thomas Rowlandson's *Oxford in Vacation Time* and *At Greenwich* (reproduced as our first illustration) are full of a keen and vivid interest in life, and remarkable for their charming colour and technical mastery. William Blake's *Har and Heva Bathing*





NO. V.—MAN-OF-WAR TAKING IN STORES  
LENT BY MR. F. H. FAWKES, OF FARNLEY HALL

BY J. M. W. TURNER, R.A.

(our second illustration), a beautiful drawing in Indian ink, takes us far from the bustling and noisy world of Rowlandson's art into the dim and mysterious regions of the artist-poet's imagination.

The influence of Girtin's broad and vigorous style is very noticeable during the ten or fifteen years immediately following his untimely death in 1802. The early works of Cotman, de Wint, and Prout owe a great deal of their charm to their largeness of style and restrained gamut of colour. Little is known of William Pearson, except that his name appears occasionally in the catalogues of exhibitions between 1798 and 1813. His chief (and only) claim to remembrance now is that he seems to have produced some really admirable imitations of Girtin's work. *The Landscape* (illustration No. iii.), lent by Mr. C. E. Hughes, has much of the charm of Girtin's views of moorland scenery, and it needs a well-trained eye to distinguish such a drawing as this from Girtin's own work.

The magnificent series of twelve water-colours by Turner, all from the famous Farnley Hall collection, were mostly produced between the years 1818 and 1820, the only exceptions being probably the *Bonneville*, and certainly the moonlight scene of *The Lake*

of *Brientz, with the Castle of Ringenberg*, which was painted about 1804. This superb set of drawings, including such masterpieces as *The Snowstorm on Mt. Cenis*, the *Fishmarket on the Sands*, *The Upper Falls of the Reichenbach*, *Bolton Abbey*, and *The Interior of St. Peter's, Rome*, has been so much written about and praised by Ruskin and others, that they do not seem to call for particular comment on the present occasion. Of the two selected to illustrate this article, the *Man-of-War Taking in Stores* is unquestionably the finer in design and the happier in its subject-matter. This is the drawing that Turner is said to have begun and finished one day at Farnley Hall between breakfast and luncheon. Those who can believe such a story are welcome to it. My own feeling is that no artist could do such an elaborate and perfect drawing in the time; but if anyone could do it, that man would assuredly be Turner. Our next illustration is interesting, as it is probably Turner's first Venetian painting done from his own sketches and drawings of the place. Turner had made a drawing of the same subject to be engraved in Hake-will's *Italy* a year or two earlier; but that was done from sketches supplied to him by another artist. The



NO. VI.—THE RIALTO, VENICE BY J. M. W. TURNER, R.A. LENT BY MR. F. H. FAWKES, OF FARNLEY HALL

pencil drawings from which Mr. Fawkes's drawing was made are now in the National Gallery (in the Sketch Book, *Milan to Venice*, clxxv., in the Official Inventory).

In drawings like *The Rialto* and *The Colosseum, Rome*, we see the beginning of that movement towards a brighter and more varied colour scheme and towards over-elaboration of detail and effect which culminated in the prettiness and triviality of so much of Victorian

painting. This pleasing and popular phase of English water-colour art was not represented in the Walpole Society's exhibition. But de Wint's fine drawing of *The Vale of Richmond, Yorkshire* (lent by Mr. Thomas Girtin), and Cotman's magnificent *Shepherd* (lent by Mr. C. E. Hughes), with their rich and sonorous colour harmonies, contain hints of future developments, while retaining much of the reserve and breadth of the old traditional manner.







## The History of English Plate\*

## Reviewed Part I.

ON the title-pages of the two massive volumes now to be reviewed, Mr. C. J. Jackson, their author, has written, "An Illustrated History of English Plate." In the heading of this article, however, *The* has advisedly taken the place of *An*, for it is difficult to imagine that anyone will again essay such a task, at least in our day and generation.

It is usually the reviewer's lot, more or less unpleasant, when a compendious work of this kind is on hand, to compare it with others that have come before. In this case, however, that responsibility does not arise, for it is the first book to survey the whole art of the English silversmith in all its manifestations. Admirable books there are which deal with various branches of the subject. Mr. Jackson himself has already to his credit *English Goldsmiths and Their Marks*. The late W. J. Cripps, as early as 1878, had dealt more briefly with the same subject; and to him is due the honour not always given to the pioneer. Church, collegiate, and corporation plate have formed the

subject of many valuable monographs by various competent hands, while such splendid catalogues as those by Mr. E. Alfred Jones and Mr. Starkie Gardner have gone far to record notable extant pieces for the guidance of the student. What remained to be done, however, was a critical survey of the development of design from the earliest days of wrought silver in these islands down to the unhappy days of the early nineteenth century, when industrialism suffocated craftsmanship in its laborious embrace. This Mr. Jackson has achieved, and the result represents twenty-five years' labour by an antiquary and collector of wide knowledge and swift perceptions.

Here and there he makes an attribution which is

open to question—perhaps he is a thought too ready to welcome the idea of English provenance for some pieces that bear no historical impress—but in all such cases he fairly states the case for the prosecution as well as for the defence. After all, collecting would be a sad pursuit if it bred no pleasant controversies; but Mr. Jackson sets down his conclusions without a trace of that *venenum archaeologicum*, which in some



THE FAMOUS IRISH GOLD ORNAMENTS DATE ABOUT 100 B.C. TO A.D. 100

\* In two volumes, with 76 photogravure plates and 1,500 other illustrations. £8 8s. Published by Country Life, Ltd.

## The History of English Plate

men is no less virulent than the *odium theologicum*.

With regard to the structure of the book, it is

of each type of vessel are made the subject of critical inquiry, and the development of their forms and decorative treatment is traced.

So much by way of describing the *apparatus criticus* which Mr. Jackson set up for the task he had in hand. We can now describe some of the conclusions to which he has come, and the more conveniently because, by courtesy of the publishers, several illustrations from his book are here reproduced, and more will be given in the second instalment of this review, to appear in next month's CONNOISSEUR MAGAZINE.

Though "plate" is a word applicable strictly only to silver, the few remaining gold objects and some of base metal, overlaid or inlaid with silver or gold, are given a place by Mr. Jackson, and wisely, so that the story of the art may be more fully elucidated, particularly in its earliest days. The illustration of the famous Irish gold ornaments, found near Limavady,



SHRINE OF ST. PATRICK'S BELL  
SIDE VIEW      ELEVENTH CENTURY

perhaps not impertinent to suppose that the author was in some doubt as to the best way to set about the arrangement of so vast an amount of material. He decided, however, to divide it into three parts. In the first twelve chapters is given a chronological survey of the development both of design and workmanship from the earliest native work in Britain and Ireland down to the last flicker of Georgian influences in 1830. The illustrations of this section are chosen with special reference to the light they throw on the growth of the art. They mark the changes wrought by increasing standards of comfort and the impact of those larger æsthetic influences which affected all arts in turn, but most rapidly those, like silver-work, that represented the habits and pleasures of the more wealthy and cultivated. The second and third parts of the book are *catalogues raisonnés* of the most typical extant examples of ecclesiastical and secular plate respectively. In these chapters the uses



THE TARA BROOCH

NINTH OR TENTH CENTURY



recalls the orgy of litigation between the Crown and the British Museum on the question of treasure-trove, which ended in the defeat of the Museum and the return of the ornaments to Ireland, where they rest in the National Museum. The chains and collar are of Celtic design, and date from the beginning of the Christian era.

No one will hesitate in agreeing with Sir Arthur Evans, who exhibited these ornaments at the Society of Antiquaries, that the collar is the

most splendid thing of its kind extant. In sheer technique it is amazing, for the reliefs are executed boldly and brilliantly, and the groundwork is patterned by means of compasses in the manner of modern engine-turning; all this, be it noted, before the Roman Conquest.

To Irish art, too, we owe the shrine of St. Patrick's bell, which belongs to the end of the eleventh century. While the groundwork is of brass edged with copper, the ornament is of gold and silver filigree with a crystal and cornelians inset on the front. The back is wonderfully patterned with crosses; but we have chosen, as showing perhaps the most characteristic treatment, a picture of one of the sides.

It is covered with silver plates, with gold interlaced forms of great complexity and beauty. Hardly less notable is the Tara brooch of bronze with fine gold filigree, which further marks the accomplishment of Irish goldsmiths of the ninth or tenth century.



ST. ALBANS MACE  
(circa 1660)



HEAD OF THE NORWICH MACE

DATE 1550

The rich effect is heightened by the insets of amber and enamel. It is permissible to point out how much the exponents of *L'Art Nouveau* owed to these early Irish artists, and indeed to such British metalwork as the enamelled bronze shield found in the Thames. The craftsman who wrought the latter, indeed, would be astounded to know how many scores of designs for electric bell-pushes owned his shield as father.

When we turn to the Gothic period of English silver, there is nothing more satisfying from one point of view, and that an important one, than the

## *The History of English Plate*



BEADLE'S STAFF (1774)

to savour too much of monarchical traditions. By then Charles had made his last journey to Whitehall. A new design was submitted and approved, and the mace made from it by Maundy, the silversmith, was used until 1653, when the Protector's soldiers took away the "Fool's Bauble," and the members of the Long Parliament filed out of the House, Cromwell himself being the last to leave. The bauble was safely laid by, but even if it had perished, its general form would have survived, for a Commons resolution of 1649 had stereotyped Maundy's mace as the pattern for all other maces to be used throughout the country, and several remain, most of them, however, altered. At the Restoration the Commons ordered a new mace; but, as Mr. W. H. St. John Hope has proved, all that was done was to take off

Corporation plate that remains. It marks, not the spiritual zeal which inspired the making of priceless reliquaries and other objects of Church use, but the civic sense of the importance of a municipal support of the arts. The Norwich mace is one of the most beautiful of those that survive from pre-Renaissance days. The shaft is of rock-crystal prisms alternating with silver bosses. The head, well shown by the accompanying illustration, with lions and dragons supporting a coronet, is a happy combination of richness and refinement.

The fixing of the type for municipal maces after 1660 is one of the curiosities of history. The mace of the House of Commons in use in 1649 was thought



SILVER-GILT CHALICE, FOUND AT DOLGELLY  
DATE ABOUT 1250-1300

the distinctively Commonwealth ornaments and add the royal crown and badges. The St. Albans mace, now figured, was re-made in 1660 from an earlier one, and decorated with C R, etc. It follows in general form the House of Commons mace, and this general treatment became stereotyped for nearly fifty years, an example of the firm grip that habit takes on the craftsman.

The beadle's staff is the mace translated into its lowest terms, but it afforded the silversmith many entertaining opportunities, as, for example, in the St. George's, Bloomsbury, staves. Here the queer pyramidal steeple was the inspiration, with the addition of lions and unicorns seeking a perilous foothold on the angles, the lions in an attitude that would puzzle a herald to describe.



ANGLO-SAXON CUP OR CHALICE      NINTH CENTURY





THE CRAIGIEVAR STANDING MAZER

HALL-MARKED, EDINBURGH, 1591

Allied by their kindred use are the croziers, of which Mr. Jackson illustrates several, notably that supreme surviving effort of the Gothic silversmith, the silver-gilt example at New College, Oxford, to which two photogravure plates are devoted. We must pass, however, to some consideration of cups, secular and ecclesiastical. The cup found at Trehiddle, Cornwall, is chosen for illustration as one of the rare examples of Anglo-Saxon workmanship; indeed, it is the only known object of its kind. It was probably used as a chalice, and may be attributed to about the year 875. From the bald simplicity of this piece to the noble form and ornament of the Dolgelly chalice is a far cry. About the provenance of the latter there has been some dispute, but Mr. Jackson is satisfied that it is of English and not of German origin. The foreign attribution seems to be based mainly on its unusual size, for it is  $7\frac{1}{4}$  inches high, with a bowl of  $6\frac{1}{4}$  inches diameter; but the English-made example at Leominster is still larger. When we turn to mazers, the domestic drinking-bowls of the Middle Ages, the impressive fact about them is their rarity. Mr. Jackson says that only

about sixty are known to exist now in this country, yet in the frater at Canterbury there were three times as many in 1328. This goes to show that nothing is so destructive to any object of domestic use as entire change of fashion, and the story of the mazer is the more notable because, even as late as Elizabethan days, this vessel was greatly prized, as appears from Spenser's vivid description of one decorated with bears and tigers, ivy and vine. It is easy to appreciate that a maple bowl, adorned perhaps only with a simple silver band and its "print"—a medallion set in the middle of the bowl—would not be greatly prized, but it is extraordinary that no more have survived of the exquisite quality of the Craigievar mazer, now in the possession of Mr. J. A. Holms.

It is in every way an astonishing object. Made in Edinburgh by James Crawford in 1591, and bearing not only his mark but that of George Heriot the elder, then deacon of the Goldsmiths' Corporation, it is a liberal education in the development of silverware design. When the writer of this first handled it, he found it difficult to believe that the bowl and the foot were contemporary. The decoration of



LE MESSAGE D'AMOUR  
BY DELAPLANCHE

*Photo Mansell*







THE RICHMOND CUP

DATE ABOUT 1500

the band is so markedly mediæval in character and the treatment of the foot and its baluster stem so vigorously Renaissance as to suggest that the foot had been added to the bowl at a much later date. The marks, however, establish its making at one time beyond question, and its pedigree—it descended in the Forbes-Sempill family—is above reproach. It is altogether a superb piece and worthy of the place from which it came, Craigievar Castle—perhaps the



SILVER-MOUNTED COCOA-NUT CUP

15TH CENTURY

most impressive building in Scotland, because it is wholly unrestored, and even an Early Georgian screen in the dining-hall has the air of an innovation.

Turning now to standing cups, we reproduce pictures of two finely typical examples. The Richmond cup, which belongs to the Armourers' Company, cannot be precisely dated, but may be ascribed to the end of the fifteenth century. It is a wonderfully virile design, with its lobed modelling carried throughout,





THE VINTNERS' SALT

HALL-MARKED, LONDON, 1569

## The History of English Plate

except in the lip and base; a feature that enables that dangerous word "unique" to be safely applied to it.

Amongst mounted cocoa-nut cups, the two which Mr. Jackson illustrates from the collection at Gonville and Caius College are particularly happy in design. The more striking of the two is now reproduced. The vertical straps are of a more severe character than is usual, by reason of the plain moulded edges, and the ribs of the stem are most cleverly managed. Both this and the Richmond cup are entitled perhaps to our special regard, as they have, happily and justly, had an excellent influence on modern craftsmanship of the better sort.



QUAICH

HALL-MARKED, GLASGOW, *circa* 1670

Perhaps there is no vessel which lent itself more readily to a wide variety of design than the standing salt, for obvious reasons. From the first it was essentially a ceremonial piece, and on early dinner-tables shared honour and richness only with standing cups of so magnificent a sort as the Foundress's cup at Christ's College, Cambridge. In the case of salts, however, there were practically no limitations to hamper the designer. It was not necessary that it should be conveniently portable, whereas a standing cup, however little used in fact (if it were an especially elaborate piece), was saved from extravagance of shape by the theory that it needed to be passed about with wine in it. This absence of limitations made possible such spreading compositions as the Seymour salt of the Goldsmiths' Company, and that curious imitation, the Eddystone Lighthouse salt of 1698 or thereabouts.

More reasonable are those of square form, such as the Vintners' Company's salt of 1569, now illustrated.

It shows refreshingly how elaborate ornamentation may be acceptable, if it is good in its own right. There is little reason to doubt that the strong modern reaction in favour of unornamented objects of severe outline is due rather to a natural disgust against vulgar and meaningless decoration, than to any essential rightness of taste in those who clamour for a simplicity which may easily become baldness. In the Vintners' salt there is a reasonableness in the disposition of the ornament which makes it very acceptable.

The last illustration in this article is of a notable quaich, a seventeenth-century Scots drinking-cup of a form quite common in the Low Countries in silver's

poor relation, pewter, and much beloved by the dealer in sham antiques. Of later types of domestic vessels, and of all types of spoons, a word will be said in the next article. Something remains to be written by way of apology. In dealing with a book which seeks to establish an æsthetic theory, to exalt or dethrone a particular artist, or to present some hitherto unrecorded objects, the reviewer has a task comparatively easy. He may accept or smite the theory, praise or bury the artist, and weigh the merits of the new discovery, and he has a chance of doing justice to the book. With a monumental work like Mr. Jackson's, however, it is possible only to indicate the quality of the whole by exhibiting an infinitesimal part, and brief words of wide appreciation must serve for the rest. Such words we wish very emphatically to record.

[Blocks lent by the author of *History of English Plate*.]





# NOTES & QUERIES

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

## UNIDENTIFIED PORTRAIT (I).

SIR,—The portrait painting below had been the property of the late Mr. Davies, Borough Surveyor of Brecon. When it was offered for sale by public auction, Mrs. Davies said it was the portrait of a “celebrated Welshman,” but she did not know his name or address.

Perhaps one of your readers will be able to say (a) who was the “celebrated Welshman,” and (b) also mention the artist’s name who painted it.

## Re UNIDENTIFIED PORTRAIT, No. 2, YOUNG GIRL

GATHERING  
WILD  
FLOWERS.

DEAR SIR,—  
In your September issue a correspondent wishes information as to the name of the subject and the artist, and says that his friends consider it a Raeburn. Strange to say I have another of the same, unless the background is different, which, owing to the imperfections of the photo, cannot be decided. It is certainly not the work of Raeburn, as I am conversant with his

technique. An artist friend of mine pronounced it most deliberately as the work of Graham Gilbert, R.S.A., but I do not put special value on artists’ opinions as a rule. The oil painting in my possession measures (canvas) 30 in. by 39 in., and if your correspondent will communicate with me I will describe it fully.

I am, yours truly,

THOS. KERR.

P.S.—The left hand I notice is quite different; the arm is partially draped, also showing that they are both by the same artist, and not one a copy of the other by another’s brush.



UNIDENTIFIED PORTRAIT (I)

## “THE MERRY BEAGLERS.”

SIR,—I have print of hounds and three men in high hats and short Eton jackets. Under is printed, *The Merry Beaglers*, and the picture was painted by H. Hall. The centre figure represents, no doubt, the Rev. Philip Honeywood, of Marks Hall, Coggeshall, Essex. I am anxious to have identified the two other men, and, if possible, the date of the print.

THOS. HASSELL  
LUMAN.

## Notes and Queries

### UNIDENTIFIED PORTRAITS (2) AND (3).

DEAR SIR,—I am enclosing photographs of two oil-paintings in my possession, and should be very much obliged if you could insert them in *THE CONNOISSEUR*, as I should be very glad to find out the subjects of the portraits. The Elizabethan picture is signed "Federigo Zuccherò," who is the painter of so many portraits of Queen Elizabeth, but there is no clue to the name of the lady. There is a Latin inscription in the left-hand top corner. Of the other portrait, I know nothing of either the subject or the painter. It was bought many years ago (in the fifties or sixties) at a sale in an old house near Lowestoft. It has been suggested that it may be by Northcote or Sir Joshua Reynolds. Can anyone throw any light upon it?

Yours truly,  
A. R.

### PAINTING ATTRIBUTED TO REMBRANDT.

DEAR SIR,—I am sending you a photograph of a picture supposed to be by Rembrandt. As it is not painted in the usual



UNIDENTIFIED PORTRAIT (2)



PAINTING ATTRIBUTED TO REMBRANDT

style of Rembrandt, it has been disregarded as his work. The colours are luminous golden browns. The size of the painting (oil on canvas) is about 16 in. by 12 in. As I cannot send the picture to you for your expert to see, I should be very grateful to you if your expert could place an approximate value on the work.

Yours faithfully,  
L. M.

### UNIDENTIFIED PORTRAIT (4).

DEAR SIR,—In reply to your favour, I feel bound to inform you that Cagnoli in the *Journal Arte* describes my picture, which was at that time in the Okhochinsky collection, as an undoubted Bartolomeo Veneto, and this

is confirmed by the chief Custodian of the Imperial Hermitage (von Liphart), and is likewise observed in an article in the Belgian edition, *Les anciennes écoles de peinture dans les palais et collections privées russes* (the ancient schools of painting in palaces and private Russian collections). Brussels: National Library





UNIDENTIFIED PORTRAIT (4)

of Art and History (van Oest & Co., 1910). The Belgian edition contains the reproduction referred to. The authenticity has been confirmed to me in a private interview.

I presume that, in consideration of such a decision by experts, it might possibly interest your readers to acquaint themselves with one of the rare old masterpieces of the Italian portrait painters of the Renaissance epoch.

I therefore send you a photograph of the picture to insert in your excellent journal, and would be glad if some of your readers could say who is the person represented in my picture.

I am, Sir,

Yours faithfully,

V. CHERVINSKY.



UNIDENTIFIED PORTRAIT (3)

PAINTING BY SIR GODFREY KNELLER.

DEAR SIR,—I enclose photo of a painting by Sir Godfrey Kneller, which has been in my possession for a number of years, in the hope that some reader may be able to identify the sitter. Some years ago I was informed that it probably represented a member of the Petre family. I believe the painting originally belonged to a Devonshire family of the name of Heritage.

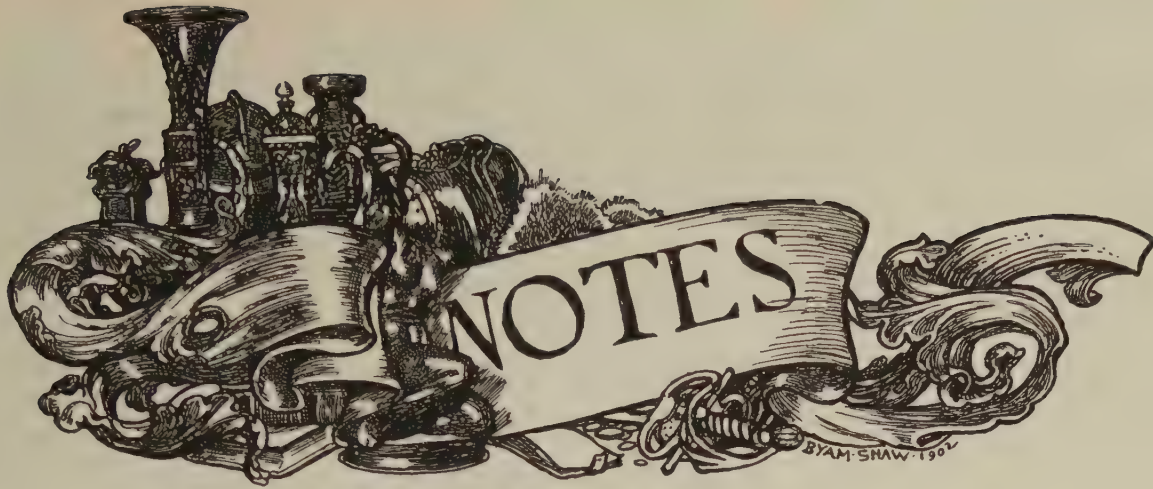
Yours faithfully,

G. W. YOUNGER.



PAINTING BY SIR GODFREY KNELLER

The portrait attributed to Gainsborough reproduced on page 41 of the January number was from a photograph by Mr. S. Leo.

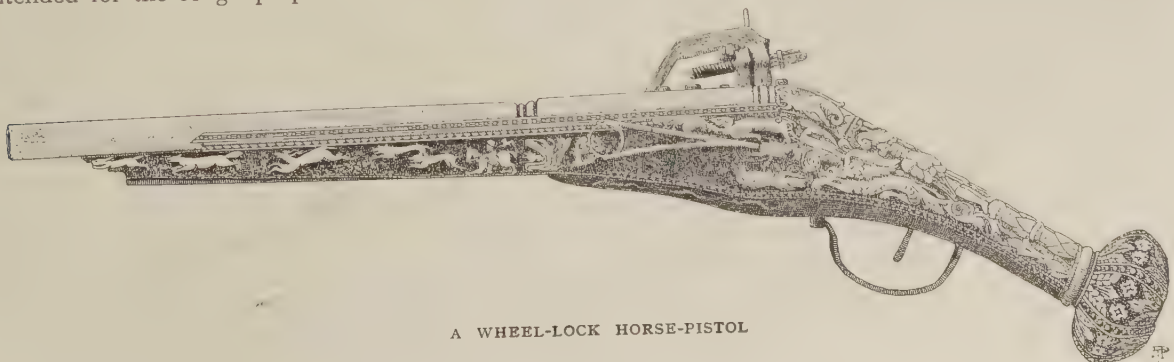


In the series of gradual improvements of small fire-arms occurs the German invention of the wheel-lock, the *Radschloss* of the Germans and the *platine à rouet* of the French, to take the place of the inconvenient arquebus, which often made more noise than it did damage. In the new arm the time-wasting arrangement of the match was superseded by an apparatus consisting of a wheel with a serrated edge, which was controlled by the trigger and made to strike sparks from a piece of pyrites or flint in its revolutions, the spark falling down into the pan containing powder and thus firing the charge; and this improvement, combined with a shortening of the barrel, produced an instrument of the form we illustrate. The earliest known example is dated 1509, and, from the armourer's mark, appears to have been made at Nuremberg; but in war they seem first to have been used on an extensive scale when, in 1554, Charles V. compelled the French, under Henry II., to raise the siege of Renti, which they had suddenly invested. The French seem to have been, until then, quite ignorant of the weapon, and they were astonished at the speed and regularity with which the German horse were able to halt, fire their pistols rank by rank, and as quickly retire. The example we illustrate was evidently, from its rich decorations, never intended for the rough purposes of warfare. It has

the barrel richly engraved and, with all the other metal-work, gilt; and the wooden stock is elaborately carved, and has inlaid ivory figures in high relief. The sides shew animals of the chase with dogs and huntsmen, while on the butt, which terminates in a ball-shaped end, are figures of men in armour and various fantastic beasts. The piece is German work of the sixteenth century, and measures 2 ft. 2½ in. over all.—J. TAVENOR-PERRY.

FROM an historical, and also from an artistic point of view, the recent building in Edinburgh of the Thistle Chapel is an event of considerable interest. The "Most Ancient Order of the Thistle" was founded by James II. in 1687, and consisted originally of the sovereign and eight knights companions. It fell into abeyance at the Revolution in 1688, but in 1703 it was revived by Queen Anne. It was then ordained to consist of the sovereign and twelve knights companions, while during the reign of George IV. the number was increased by statute to sixteen.

On the founding of the Order, the council chamber of Holyrood Palace was transformed into a chapel *pro tempore*, and here the inaugural ceremony took place. A *bonâ fide* chapel, however, was not granted to the knights, but in 1909 the Earl of Leven and



A WHEEL-LOCK HORSE-PISTOL



Melville made this possible. He chanced to have at his disposal a large sum of money which, left by his father, had been intended for use in forwarding the projected restoration of the ancient Chapel Royal of Holyrood. But this scheme was ultimately deemed impracticable, and so the Earl handed the money to King Edward, who expressed a wish that it should be employed in erecting, as an adjunct to St. Giles's Cathedral, a chapel for the Order of the Thistle. The idea was taken up by the ecclesiastical authorities, and before the end of the year building operations were begun, the architect appointed being Mr. Robert Lorimer, A.R.S.A., who was duly honoured by the rank of knighthood soon after the completion of the edifice.

Sir Robert had already done some really memorable work, all of it reflecting intimate knowledge of the old masters, yet marked at the same time with a far more individual outlook than is common among architects to-day. The alms-houses he designed for

the village of Colinton have a quaintness which is singularly charming, while his St. Peter's Church in Edinburgh is wholly different—alike in elevation and interior—from any other building in the whole town, if not in this kingdom. But in essaying his new task he had perforce to waive his individuality, for it was essential, above all things, that the added part of St. Giles's should assimilate the style of the old. Now St. Giles's itself is a typical specimen of old Scottish Gothic, its form lacking the refinement and sinuous grace found in many English cathedrals, and its beauty being of a distinctly bold and solid type. If the architect had had abundance of space, the difficulty of doing something to harmonise with this style would not have been very great; but, unfortunately, the



LECTERN IN THE THISTLE CHAPEL DESIGNED BY  
SIR ROBERT LORIMER, A.R.S.A. EXECUTED BY  
MESSRS. NATHANIEL GRIEVE AND CO., EDINBURGH  
PHOTOGRAPH BY F. C. INGLIS

proximity of other buildings made the ground-space available for the chapel very limited. Sir Robert therefore conceived the plan of giving his building great height in proportion to its other dimensions, and in the main the result of this conception is happy, for the symmetry of St. Giles's has hardly been deranged at all.

And now turn to consider the interior. The ante-chapel is vaulted in two bays, while the chapel proper has a vaulted roof founded on late fifteenth-century examples, and a floor of Ailsa Craig granite, with some small squares of Iona marble at the intersections of the pattern. At one end is the king's stall, at the other the chair of investiture, while along either side are ranged the knights' stalls, each of them bearing a stall-plate done in *champlevé* enamel by Mrs. Phœbe Traquair. The main bosses at the apex of the roof are representative of heraldry, while a further heraldic decoration consists in figures of demi-angels, carrying shields emblazoned with the

coats of arms of the original Knights of the Thistle. All the windows—with the exception of one depicting St. Andrew—are likewise heraldic, and were carried out from full-sized cartoons supplied by the architect.

The first impression on entering the chapel is disappointment, for, owing to the omnipresence of heraldry, the general effect inclines to the bizarre. It is true, of course, that many of the most beautiful cathedrals and chapels in the land contain endless coats of arms; yet they are not garnished with these to the point of obtrusiveness, and this last is precisely what characterises the building in question. One would not have been made so painfully conscious thereof if the place had been spacious, but the mere fact that it is tiny—measuring thirty-five feet in



A WOODEN POWDER-FLASK

length and eighteen in breadth—makes the undue elaborateness of the ornamentation the more evident; and this is further heightened because a number of the carvings themselves are coloured, a notable instance being a screen bearing the Scottish coat of arms. It is bedecked with paint which is distinctly garish, while many of the other heraldic insignia have tones which, if not flamboyant, at least recall the brilliant pitch of Gauguin and Van Gogh. Had the architecture been Byzantine, for example, this style of embellishment would have been quite in place; but in a Gothic building—and more particularly in a Scottish one—the utilisation of such a manner is assuredly unfortunate and incongruous.

Albeit disappointing so far as its *toute ensemble* is concerned, the chapel yet embodies many individual parts which are most exquisite. The four hanging lights—brass figures of angels holding flower-shaped contrivances of glass—are unique artistic achievements in their own line of action; while many bits of the

wood-carving rival, if they do not surpass, the work of Grinling Gibbons, and are among the finest things done in this difficult medium since the Restoration period. All the partitions between the stalls are carved to represent different animals, and these, in every case, are marvels of combined realism and beauty. Now one is charmed by a rose or acorn, now by a trellised plant, and now by a tiny angel which is fused with life; and all these details, with their varying degrees of æsthetic excellence, possess unquestionably the rare quality of distinction.

THE extraordinary way in which, during the later mediæval and Renaissance periods, ornamentation was lavished on implements of so utilitarian a character as artillery—upon cannon, cross-bows, arquebuses and fire-arms generally—extended even to their smaller adjuncts, such as powder horns and flasks. But in the rapid improvements which have taken place

#### A Wooden Powder-flask



in all such weapons, not only has all idea of decorating them, except perhaps by some slight engraving of pistol-barrels, been lost, but many of the smaller accessories have been entirely superseded, with the result that most of them have been destroyed or forgotten, except some few which have been saved for their intrinsic or artistic value. Such was the case with the powder-flask which we illustrate. It is of a spherical form, carved out of box-wood, with birds in furious combat, in contortions almost runic in their curves. The mouth-piece is of gilded brass; and the diameter of the little object is only 5 inches.—J. TAVENOR-PERRY.

THE plate of *Mrs. Anne Pitt*, after the picture by George Romney, is reproduced from the mezzotint engraved by Will Henderson, and published by Messrs. Henry Graves & Co. The picture was originally identified as a portrait of Lady Hamilton, and the engraving announced as "Lady Hamilton as 'Mirth.'" Before the actual issue, however, the mistake was discovered, and in order to prevent confusion as to its identity, the plate was re-christened by the somewhat misleading title, *Mrs. Anne Pitt personating Lady Hamilton as "Mirth."* The original picture is one of Romney's most fascinating works, and, judging from its broad, sketchy treatment, was probably a labour of love rather than a commission. From an engraving also is taken the reproduction of Gainsborough's picture of *Lady Douglas in the Garden*, the plate being executed by A. Jamas. In the picture Gainsborough shows his fondness for blue, a colour which his rival, Sir Joshua, declared in one of his lectures should never be used as the predominating colour of a picture, an opinion which Gainsborough effectually controverted in many of his more important works, of which the "Lady Douglas" is not the least successful. William Hamilton, R.A., is perhaps hardly appreciated nowadays at his proper worth; though nominally a historical painter, his real claim to distinction lies in the production of the numerous dainty, classical, and pastoral

designs, conceived somewhat in the manner of Angelica Kauffman, which formed the theme of numerous engravings. The *Sheepshearing* is a typical example of this class of subject; it is taken from an original drawing by the artist, one of a series of four which have never before been reproduced—plates from the remaining three will be issued in due course. The two plates, *Cupid and Psyche*, after Gustav Eberlein, and *Le Message d'Amour*, after Delaplanche, are taken from well-known pieces of modern sculpture, while on the cover the portrait of *Marie Leczinska*, the wife of Louis XV., is reproduced from the picture by Nattier at Versailles.

## Books Received

- Our Old Nursery Rhymes*, illustrated by H. Willebeek Le Mair, 5s. net. (Augener Ltd.)
- The Pilgrim's Way*, by Julia Cartwright, with drawings by A. M. Hallam Murray, 15s. net. (John Murray.)
- Albrecht Durer*, by Dr. Friedrich Nuchter, 6s. net. (Macmillan.)
- The Exhibition of Old Masters at the Grafton Galleries, 1911*, by Roger E. Fry and M. W. Brockwell, £1 1s. net. (Philip Lee Warner.)
- Fifteenth Century Glass in the Chancel Window of St. Peter Mancroft, Norwich*, by Rev. F. J. Meyrick, M.A., 3s. 6d. net. (Grose & Son, Norwich.)
- The Navy and its Story*, by Arnold White, 2s. 6d. (Macdonald and Evans.)
- The Work of Henry Ospovat*, by Oliver Onions, £1 1s. net. (St. Catherine Press.)
- Roger Van der Weyden*, by Paul Lafond; *Jacques Callot*, Vols. IV. and V., by Pierre Paul Plan. (Van Oest.)
- Giovanni Battista Piranesi*, by Albert Giesecke, M. 16; *Georg David Matthieu, 1737-1778*, by E. Steinmann and H. Witte, M. 30. (Klinkhardt & Biermann.)
- La Condemnation de Mignon*, by Albert Northal, F. 3.50. (H. Falque.)
- A Romney Folio*, by Arthur B. Chamberlain, £15 15s. net. (Methuen.)
- John Opie and his Circle*, by Ada Earland, £1 1s. net. (Hutchinson.)
- Francisco Goya and Van Dyck*, edited by A. M. Hind, 2s. 6d. each net. (Heinemann.)
- John Lavery and his Work*, by Walter Shaw-Sparrow, 10s. 6d. net. (Kegan, Paul Trench & Co.)
- Old Pictures: How to Collect Them*, by A. Ernest Harley. (Otto Schulze.)
- Madame Fiorentine*, by Mario Ferrigni. (Ulrico Hopeli, Milan.)





SHEEP SHEARING  
PAINTED IN WATER-COLOURS  
BY WILLIAM HAMILTON, R.A.







THE picture sales for December, if not including any collection of especial interest, did not lack noteworthy

items. The modern pictures and drawings sold by Messrs. Christie on Saturday, September 2nd, were the accumulation of several collections, including those of the late Sir James Laing and Mr. J. A. Game. The highest priced lot was



Copley Fielding's oil painting, *A View of Bolton Abbey, Yorkshire*, 50½ in. by 77 in., exhibited at the Royal Academy in 1842; this realised £262 10s., a declension from the 300 guineas it brought in 1908, and the £1,260 it was sold for in the Lucas sale of 1902. *A Woody Landscape*, 15½ in. by 20 in., by Thomas Gainsborough, brought £99 15s., against £315 at the Louis Huth sale, 1905; *A Hilly Landscape*, 7¾ in. by 12 in., by Constable, £94 10s.; *Autumn on the Llugwy*, 19 in. by 29½ in., by E. M. Wimperis, 1893, £99 15s.; and *Moonrise: Wendover*, 27 in. by 35½ in., by J. Buxton Knight, £99 15s.

On December 9th Messrs. Christie sold the pictures and drawings which belonged to the late Mr. M. P. W. Boulton, as well as numerous other properties. Among the chief items were the following drawings: *A View on the Seine, in Paris*, 13 in. by 20¾ in., not catalogued under any name, but subsequently identified as the work of R. P. Bonington, £183 15s.; *A Distant View of Fonthill Abbey*, 26½ in. by 39½ in., by J. M. W. Turner, £168; and pictures, *Portrait of Mrs. John Plamplin, née Elizabeth Aston*, 29½ in. by 24 in., by Thomas Gainsborough, £294; *Portrait of a Gentleman*, in green dress, holding a cane, by the same, £204 15s.; *The Sleeping Shepherd*, 10 in. by 7¾ in., on metal, by P. J. De Loutherbourg, R.A., £147; and *The Father of Rembrandt*, 31½ in. by 24½ in., on panel, by Rembrandt, £220 10s.

The sale at Messrs. Christie's on December 16th comprised pictures by old masters and of the Early English school, including works from the collections of Sir George Chetwynd, the late Countess de Noailles, the late Mrs. J. M. Burn, the late Mr. Edward Dicey, and the pictures from Lockleys, Welwyn, Herts., which belonged to the late Mr. G. E. Dering, whose death

occurred in February last. It will be remembered that the deceased gentleman was a recluse, his penurious and eccentric habits obtaining for him long obituary notices in the current press. His collection of pictures was something of a disappointment, in view of previous statements which have appeared concerning its importance; it nevertheless contained several noteworthy items. One of the several versions of Hoppner's *Phæbe Wright (Mrs. Hoppner)* as "*The Primrose Girl*," 35 in. by 27½ in., did not nearly reach its estimated value when it fell to a bid of £1,207 10s. This is supposed to be the picture exhibited in the Royal Academy of 1780, and agrees very closely with Dean's mezzotint of the subject. The same artist's portrait of *Thomas Lord Pelham, Second Earl of Chichester*, 29½ in. by 24½ in., brought £378; *The Duchess of Cleveland*, in grey dress with blue scarf, seated, 60½ in. by 46½ in., by Sir Peter Lely, £367 10s.; *Figures, Horses and Dog*, on panel, 10½ in. by 15 in., by A. Cuyp, £546; and *A River Scene*, on panel, oval, 15 in. by 19¾ in., by the same artist, £168; and a *Portrait of a Gentleman*, in blue dress, and his wife and daughter, 53½ in. by 76 in., by G. Van den Eeckhout, £262 10s. The most highly priced item in Mr. Dering's collection was a picture which he probably inherited from his grandfather, Sir George Shee, and the market value of which, when he came into possession of it, would only be a few pounds. This was the small panel, 20½ in. by 14 in., of a *Portrait of a Gentleman*, in dark figured dress, holding a medalion of Saint George in his left hand, by the so-called master of the Holzhausen portraits. After a spirited competition, this was knocked down for £2,152 10s. A circular panel, 13½ in. in diameter, of *A Woman and Two Boors*, by A. Van Ostade, brought £210; and a *Portrait of a Lady*, in dark dress, on panel, 16½ in. by 13 in., by F. Pourbus, £157 10s. After the Dering collection was disposed of, a couple of lots were put up of works by Daniel Gardner, belonging to the great-granddaughter of the artist; for the first of these, which comprised a couple of studies for *Count Ugolina*, there was practically no competition, and they fell to a bid of £2 12s. 6d.; the second item, an oil portrait of *Miss Elizabeth Haward*, the painter's sister-in-law, 29 in. by 24 in., though it presented a rather faded appearance, brought £2,310, by far the highest price ever paid in auction for a work by this artist, the previous record being £1,312 10s., which the pastel of Lady Fawkener



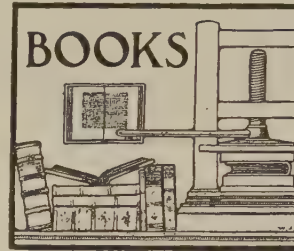
realised in the Pleydell Bouverie sale in 1908. Other records were furnished in the *Portrait of William Wilberforce and his Wife*, 39 in. by 49 in., by J. Highmore, which realised £325 10s., and another of their celebrated grandson, *William Wilberforce*, the abolitionist, 49½ in. by 39½ in., by J. Rising, £693. Two Raeburns, a *Portrait of Mrs. Alexander Henderson*, 29 in. by 24½ in., and one of her husband, the same size, did not bring excessive prices at £840 and £231 respectively. A *Portrait of Sir Thomas Mills*, 28 in. by 23 in., by Sir Joshua Reynolds, brought £409 10s.; *Aeneas assisting Dido to dismount*, on panel, 17½ in. by 23 in., by Rubens, £892 10s.; and *Portrait of a Lady*, 31½ in. by 23 in., by W. Key, once in the collection of Charles I. at Whitehall, £94 10s. The portrait of *Mr. and Mrs. William Chase*, 55½ in. by 75 in., by J. Wright, of Derby, made a record for the works by this somewhat underestimated artist by realising £462; a pair of portraits of Mr. and Mrs. William Chase, the father and mother of the foregoing, each 29½ in. by 24½ in., brought £283 10s.; *A Family at a Repast*, 37 in. by 51½ in., by G. Cocques, £315; and a portrait of *Edward, Twelfth Earl of Derby*, 49 in. by 39½ in., by T. Gainsborough, £315. The highest price of the sale was attained by the *Portrait of Mrs. Baring and Two Children*, 78 in. by 78 in., by Sir Thomas Lawrence, which the artist exhibited in the Royal Academy, 1821. The picture was sold at the Count du Blaiset's sale, in 1872, for £1,470, a record at that time, and now realised £8,400, which equals the record for this artist's work, which was made by the portrait, *Julia Countess of Jersey when a Child*, which was sold in the Peel collection, in 1907. Hoppner's *Portrait of Mrs. O'Hara*, 29 in. by 24½ in., sold very cheaply in comparison for £262 10s. Other important items in the sale were: *The Smoker*, 23 in. by 19 in., by Frans Hals, £2,100; *A View of the Inner Temple*, 34 in. by 49 in., by Wm. Hogarth, £168; *Portrait of Lord Falkland*, 30½ in. by 24 in., by C. Janssens, £241 10s.; *Portrait of a Lady*, in yellow dress, 29½ in. by 24 in., by Sir P. Lely, £420; *Head of a Lady*, with pearl ear-rings, circular, 12½ in. diameter, by the same, £157 10s.; *Portrait of a Lady*, in white satin dress, by a fountain, 31½ in. by 25½ in., by Nicholas Maes, signed and dated 1664, £1,102 10s.; *Portrait of an Old Lady*, in brown dress and white head-dress, 29 in. by 23½ in., by Rembrandt, £525; and a view of *Westminster from the River*, 36 in. by 58 in., by Samuel Scott, £168.

The sale of the remaining works by the late Ernest Crofts, R.A., almost wholly consisted of studies and drawings; the only large picture included was *The Funeral of Her Late Majesty Queen Victoria*, 55 in. by 41 in., exhibited at the Royal Academy, 1903. This, owing to the melancholy nature of its subject, realised the moderate price of £131 5s. The portrait of *Mrs. Heaton*, 92 in. by 56½ in., by T. Phillips, R.A., which was among the pictures by other artists included in the sale, sold for £241 10s.

At a sale held on December 6th, by Mr. E. J. Reed, of Preston, *An Old Worcestershire Cottage*, 29½ in. by 19½ in., by B. W. Leader, sold for £99 15s.; *Gathering*

*Mussels: Conway Sands*, 60 in. by 34 in., by Clarence H. Whaite, £95 11s.; and *Carting Gravel: Kingwood*, 35 in. by 23 in., by E. M. Wimperis, R.I., 1895, £186 18s.

THE book sales of the month were not specially noteworthy. The library of the Rev. Augustus Jessopp,



which comprised the bulk of the three days' sale held at Messrs. Sotheby's on December 4th and the two following days, had evidently been largely formed with a view to utility. Among the more interesting items included were: George

Borrow, *Romantic Ballads*, first ed. (original boards, uncut), Norwich, 1826, 8vo (slightly damaged), £6; and Gerard de Malynes, *Treatise of the Canker of England's Commonwealth*, 8vo, R. Field and W. Johnes, 1601, £20. The following works by George Meredith were all first editions and octavo: *The Shaving of Shagpat*, original cloth, 1856, £4; *Rhoda Fleming*, 3 vols., original cloth, name on title, 1865, £4; *Emilia in England*, 3 vols., original cloth, presentation to Dr. Jessopp, with autograph inscription of the author, 1864, £22 10s.; *The Ordeal of Richard Feverel*, 3 vols., original cloth, name on title, 1859, £6 10s.; and *A Legend of Cologne*, original cloth, name on title, 1857, with *The Tragic Comedian's* portrait, 1892 (not the original edition), £10. A number of Meredith's autograph letters to Dr. Jessopp were included; these varied in price according to their length and interest, the highest figure being attained by a letter, 6 pp., 8vo, dated Jan. 7, 1867, but which was probably written two years later, which contained references to the author's own work and to that of Browning; this sold for £20. A copy of Meredith's *Poems*, first edition, with the slip of errata, n.d. (1851), in an exceptionally fine state, original green cloth, which, though not included in Dr. Jessopp's collection, was sold the same day, realised £31. J. H. Shorthouse, *John Inglesant*, first edition, parchment, t.e.g. Birmingham, 1880, sold for £9 15s.; John Keats's *Poems*, first edition, uncut, with the paper label, back slightly injured, £101; the same, *Lamia, Isabella, The Eve of St. Agnes, and other Poems*, first edition, original boards, uncut, back gone, 1820, £35; Burne-Jones, *The Flower Book*, one of 300 numbered copies, imp. 4to, 1905, £6 5s.; La Fontaine, *Contes et Nouvelles en Vers*, edition des Fermiers Generaux, 2 vols., fine copy, Amst. (Paris), 1762, £60; and John Nichols, *History and Antiquities of the County of Leicester*, 4 vols. in 8, 1795-1811. This copy included the original Hundreds of West Goscote and Guthlaxton (the latter, second edition, with a few corrections), nearly all the copies of which were burnt in Nichols' fire; it contained the portraits, maps and plates, and the page 466\* in vol. i. which is generally omitted, and was practically uncut and in the original half Russia. It was sold for £73.

## In the Sale Room

An interesting sale of autograph letters and historical documents at the same auctioneers' took place on December 6th and 7th, which included many items connected with royalty. These were generally moderate. An interesting letter, 2½ pages, 8vo, of Queen Victoria, brought £3 10s.; one of 2 pages, 8vo, Edward VII. when Prince of Wales, £2 10s.; and another of 3 pages, £3 5s.; one 3 pages, 8vo, of Queen Mary, £2 8s.; a signature of Prince Albert to an appointment to the Order of the Bath only realised 11s., while that of Oliver Cromwell on an officer's commission realised £9. A series of sixteen letters from the Earl of Beaconsfield, many of them of considerable length and on highly interesting topics, were not priced excessively at £30. Of a number of letters from Charles Dickens the highest price was realised by one, 1 page, 8vo, dated April 27th, 1853, which brought £5 5s. A page and a quarter, folio, from Byron, dated May 25th, 1820, containing some interesting remarks on Goethe, might have fetched more than £19 but that it had been slightly damaged and mended. Other literary autographs included: Charlotte Brontë, 1½ pages, 8vo, £3 18s.; E. B. Browning, 4 pages, 8vo, £2 19s.; Madame D'Arblay, 2½ pages, 8vo, £2 10s.; Thomas Carlyle, 4 pages, 8vo, £3 15s.; D. G. Rossetti, a series of five letters, covering 21 pages, 8vo, £15 5s.; Oliver Goldsmith, an interesting letter, 3½ pages, 4to, £32 (this would have fetched more but was damaged and imperfect); Edward Fitzgerald, a series of 22 letters, 60 pages, 8vo, £29; W. M. Thackeray, 2 pages, 8vo, to Millais, £13; R. L. Browning, 3½ pages, 8vo, £7 15s.; a letter from Henry Fielding, ¼ page, folio, with two legal documents bearing his signature, £41; and ten letters by Oscar Wilde, 23 pages, 8vo, with a signed photograph, £22. An exceptionally interesting letter of Shelley, 5 pages, 4to, dated December 30th, 1817, and referring to Isabel Baxter, with an addition by Mary Shelley, was sold for £128. Three letters of W. Godwin, the father-in-law of Shelley, 6½ pages, 4to, having reference to the poet's wife and her sister, sold for £22, and the same number, 6½ pages, 4to, from Mary Shelley, brought £11; a short letter from Charles Lamb, 1 page, 8vo, with a memo. of the essayist, £25; while two exceptionally interesting letters from Thackeray relating to his American experiences, 1 page, 4to, and 4 full pages, 8vo, realised £60 and £50 respectively, the value of the former being enhanced by it being written on the blank portion of a letter to the novelist from John Adams, President of the United States. A letter, unsigned, 14 pages, 8vo, from Mrs. Gaskell, owed much of its auction value of £10 10s. to it containing a description of a visit to Charlotte Brontë. Of autograph manuscripts, a poem, *The Song of Death*, in 16 lines, by Robert Burns, brought £88; 29 lines of Thackeray's *Adventures of Philip*, £16; and 12 pages, large 4to, of an article by Heine, £24. The score of the overture to "Oberon," 6 pages, oblong 4to, by Weber, £66; a letter, 3 pages, 4to, of Beethoven, £31; one of Garrick, 4 pages, 4to, £15 5s.; and William Herbert, Earl of Pembroke, Shakespeare's friend, 1 page, folio, £20. Of a number of Washington's

letters the highest price, £32, was realised by one (in duplicate), 2½ pages, folio, *re* his marriage.

Memories of the sale of the fine library of Lord Amherst of Hackney, which took place in December, 1908, and March, 1909, were recalled by the disposal of the waifs and strays from the collection which his daughter, Lady Amherst, had gathered together, and which were sold on December 12th. The prices realised by the various items were in nearly every instance considerably lower than those attained three years ago. The chief works of interest included a copy of *Aristoteles Ethicorum*, small 4to, 1479, the second book printed at Oxford, of which only about half-a-dozen copies are known, this brought £90; the Sunderland copy of the *Biblia Sacra Polyglotta*, 6 vols. in 4, folio, 1514-17, £68; Tyndale's *Pentateuch*, small 8vo, first edition, with several leaves in facsimile, £46; what is probably a unique copy of the second edition of Pynson's *Book of Good Manners*, small folio, 1494, £220; Cicero, *Officiorum Libri III.*, small 4to, 1465 (with leaf from the 1466 edition), the first edition of the first classic ever published, £350; *Hieronymus, S. Vitas Patrum*, Caxton's translation, issued by Wynkin de Worde, 1495, title in facsimile, £100; *Horæ*, late fifteenth-century MS. (74 leaves, 13¾ in. by 9¼ in.), folio, £77; another, Dutch or Flemish fifteenth-century MS. (129 leaves, 6 in. by 4½ in.), square 8vo, £100; *De Imitatio Christi*, folio, 1640, £41; and John de Latterbury, *Liber Moralium in Threnos Jeremie*, Oxford, 1482, wanting two leaves, £89.

The three days' sale, December 13th, 14th, and 15th, of valuable books, illuminated and other manuscripts, autographic letters, etc., from the library of the late Mr. J. S. Burra and other sources, was noteworthy for several relics of unique interest which it contained. Chief among these was the Bunyan copy of Foxe's *Book of Martyrs*, which was one of the last black-letter edition published in 1641. This was the book described in *THE CONNOISSEUR* for June, 1911, which the great dreamer had with him during his imprisonment in Bedford gaol, and bears his autograph in three places, with the date 1662. This remarkable work was acquired for Bunyan's native town in 1841, by public subscription, for a sum somewhere between £40 and £50, the bulk of which had unfortunately to be made up by the members and trustees of the Bedford Literary Institute. Over six months ago Messrs. Sotheby catalogued it for sale, but, at the eleventh hour, were compelled to withdraw it through the intervention of the Attorney-General. In the opinion of most of the great collectors and the auctioneer, this procedure effectually damned the work as a marketable commodity, and the fact that on its appearance in the sale-room in December only two bids were forthcoming, fully bore out this idea. The book, which originally had been confidently expected to realise several thousands, was bought in for £600.

A number of relics of Robert Louis Stevenson included the writing desk which stood in the library of the novelist's Edinburgh house, 17, Heriot Row. It was given to the late Mr. James Dick, confidential clerk to Stevenson's father, and is thoroughly authenticated. The



highest bid for this was £125, which was much under its estimated value. A tattered copy of *A Book about Boys*, which had been presented to the novelist at the age of four, and bore token of his constant use, brought only £1 18s.; his photograph album, containing two of his own portraits and photographs of various friends, realised £9; and his *New Testament* £5. Of early editions of Dickens, the first edition of *Sketches by Boz*, both series, first issue, 3 vols., 1836-7 (a few leaves and plates slighted spotted), brought £26; the twenty original parts of the *Pickwick Papers*, in the pictorial wrappers, and containing the publishers' advertisements and notices and the various addresses, £40 10s.; and the first octavo edition of *Oliver Twist*, 1846, in the original ten parts, some of the wrappers slightly repaired, £16. The chief item in Mr. W. S. Sichel's Sheridan collection, which was disposed of the same day, was the letter journal of the dramatist, 20½ pages, 4to, to the Duchess of Devonshire and her sister, which contained an account of his travels with his wife, the beautiful Eliza Linley, between March and September, 1792, when she was in the last stage of consumption; this sold for £107. In the other properties, a notable rarity was a perfect copy of Charles Lamb's *The King and Queen of Hearts*, coloured plates, with the original pink wrapper, dated 1806, the original issue of the first edition, with the first issue of the wrappers printed November 18th, 1805. A fine *Psalterium*, richly illuminated on vellum (141 leaves, 7½ in. by 4½ in.), described as being of late Flemish thirteenth-century work under English influence, brought £750. Yonge's *Musica Transalpina*, in 1 vol., 1st edition, 1588, in contemporary binding, £44; the copy of Field's Bible, 2 vols., large folio, prepared for presentation to Charles II., £300; a somewhat imperfect first folio Shakespeare, £500; and a copy of the first edition of Walton's *Compleat Angler*, 1653, along with one of the first edition of that of Charles Cotton, 1676, £750. The two last works had been somewhat clipped in the binding, which was modern.

THE sales of engravings during December included no important collections and few items of interest. At

Messrs. Puttick's, on December 1st, an impression in colours of *Lady Hamilton as a Bacchante*, by J. R. Smith, after Reynolds, brought £175; and on the 8th Messrs. Sotheby sold Captain W. S. Home Drummond Moray's collection, which included the following by R. Houston after Rembrandt: *The Burgomaster*, proof before letters, £71; *The Man Mending a Pen*, ditto, £24 10s.; *Woman Plucking a Fowl*, ditto, £51; and V. Green's *Prince Rupert*, £51.

THE collection of that well-known authority on English porcelain, the late Mr. J. E. Nightingale, was brought under the hammer by Messrs. Christie on December 7th and 8th. The collection, though somewhat weakened by the generous donations which its late owner made to the British Museum, included many interesting specimens. Among those emanating from the Worcester factory were a "Two-

Handled Cup and Saucer" painted with figures, birds, and flowers in panels on dark blue scale pattern ground, £222 12s.; A "Two-Handled Bowl and Cover" painted with flowers in panels on a similar ground, £105; and an "Oviform Vase," with apple-green ground, painted with exotic birds, etc., £273. A "Tea Cup and Saucer" of Bristol ware belonging to the well-known service presented by R. and J. Champion to Mrs. Burke sold for £178 10s.; a "Set of Three Longton Hall Vases and Covers" painted with Diana, exotic birds, etc., 12 in. and 9¾ in. high, £231; and a pair of Battersea enamel oval plaques painted with the *Finding of Moses* and *Rebecca at the Well*, £50 8s.

The sale at the same rooms on December 15th, which included the collection of the late Mr. M. P. W. Boulton, afforded another proof of the folly of disposing of the contents of old country houses without having them first valued by a competent expert. A pair of "Sèvres Vases and Covers" with gros-bleu ground, the panels decorated with coast scenes by Morin, 16¾ in. high, sold for £3,360. A few months ago they are said to have been bought from a sale in a country house, when they were described as English, for less than £100. Of the same ware were a "Plate" painted with flowers and classical heads, etc., by Baudouin and Taillandier, 1778, which once formed part of the Empress Catherine's service, £126; a "Large Coffee Cup and Saucer" with gros-bleu ground, decorated with medallion heads, 1780, £126; a "Louis XVI. Vase and Cover" of turquoise porcelain, mounted with ormolu border, 10¾ in. high, £210; and a pair of nearly similar vases and covers, 11 in. high, £315.

Other items included "An Urbino Dish," with landscape and figures, bearing the signatures of a supposed pupil of Fra Xanto, and of Maestro Georgio of Gubbio, and dated 1528, 11¾ in. diameter, £367 10s.; another dish of the same ware, signed Fra Xanto, and dated 1531, 10¾ in. diameter, £147; and two "Pilgrim Bottles" of the same, the first painted with Mercury conducting Psyche to Olympia, by Fra Xanto, dated 1530, 14½ in. high, the second painted with Bacchanalian subjects, 13¾ in. high, £199 10s. A "Salt Cellar" of Henri II. ware (faïence de St. Porchaire or Orion), 6 in. high, second quarter of the sixteenth century, £210; a "Boulle Writing Table," 75 in. long, inlaid in tortoiseshell, ivory and mother-of-pearl, £367 10s.; a "Della Robbia Ware Plaque," with the Virgin and Child and Angels, in relief, 39 in. diameter, £325 10s.; and a "Deruta Dish," painted in lustred brown and blue, with a portrait of a lady, 14¾ in. diameter, £262 10s. At the same sale a life-size "Bronze Bust" of Pedro Alvarez de Toledo, Marquis de Villefranca (*vice roi de Naples*, 1522), by Léon Léonide, belonging to the Marquis of Correcuse, brought £1,627 10s., and a pair of panels of Brussels tapestry, seventeenth century, belonging to the same owner, £882 10s. The latter were from a series representing *The Life of Alexander*, and were 11 ft. 10 in. high by 16 ft. 9 in. wide, and 11 ft. 10 in. high by 14 ft. 9 in. wide, respectively. A "Miniature of a Lady," by Le Tellier, signed, and dated 1769, brought £420.



ONCE more the Old Masters hold sway at Burlington House. The present Winter Exhibition—the forty-third of the series—is two parts filled with them, the remainder being occupied with the works of the late Edwin Austin Abbey, one of the numerous American artists who have made their home in England. At the present time, when Chicago and Pittsburg millionaires are rifling our country of some of its choicer art treasures, it is well to remember that the spoils are not all on one side. If the United States deprives us of our pictures, we on our part have robbed her of many of her best painters. Since the days when the Pennsylvanian quaker, Benjamin West, became Court Painter to George III., there is scarcely an American artist of the first rank who has not spent a lengthy sojourn in this country. The list of these painter immigrants is a long one. To give only a few of the better-known names—Gilbert Stuart and John Trumbull both did much of their best work in England; Copley, Leslie, and Newton permanently settled here; and in later times, among others who did the same are Whistler, Abbey, and Sargent. These denizens from a far country have usually developed into the most English of English painters. West and Copley discovered modern English history as a theme for artistry; Whistler first taught us to see the beauties of our noblest river; and Leslie and Abbey have given visual form to many of the greatest creations of our English writers. This is no small achievement, though at the present time, when literary art is decried, there is a tendency to belittle it.

Compared with the masterpieces of Rubens and Rembrandt, Leslie's pictures are as a simple ballad is to an opera by Wagner; yet the "Home, Sweet Home," for instance, may touch the hearts of thousands to whom the opera makes no special appeal, and Leslie's *Uncle Toby and Widow Wadman in the Sentry-Box* has probably given enjoyment to more visitors at our National collections than Titian's *Bacchus and Ariadne*. Leslie's embodiment of these two most fascinating characters of Sterne have been wholeheartedly accepted by most of the latter's readers. In the same way those who have seen Abbey's illustrations to *She Stoops to Conquer*, and others of the English classics, will, when they want to

visualise the characters created by the writers of the books, call to their mind's-eyes the types the artist has given us. Technically, Abbey was better equipped than Leslie for the tasks he undertook; his pen-and-ink work, of which some hundreds of examples are shown in the Academy, is of the best of its kind. There are few qualities in which he does not attain the highest excellence; grace and refinement, humour and suggestiveness, largeness of feeling, atmospheric truth and beauty of flowing line, all are contained in his work. Beyond this equipment the artist possessed a thorough archæological knowledge or the times he depicted, and a dramatic insight which enabled him to enter into the ideas of the authors he illustrated, and so present their creations, not in the guise of walking ladies and gentlemen surrounded by Wardour Street accessories, but as living men and women swayed by their natural passions and impulses, and truly belonging to the age in which they lived. In his paintings Abbey was hardly so great; he still remained an illustrator; when he sought to tread the highest planes of art his foot faltered. His designs for the decorations of the Pennsylvanian State capitol are too pictorial to form an effective decoration; his *Coronation of King Edward VII.*, if showing many beautiful passages, will hold its best claim to immortality as a truthful record of an interesting historical event rather than as a great historical picture. What is perhaps his finest work, the *Richard III. and Lady Anne*, though giving us a truthful picture of the last days of mediævalism in England, cannot strictly be assigned to the domain of history. It is not the real Richard III. that the artist conjures up, but Shakespeare's presentment of him. The work, masterly in the rich solemnity of its colour, and its grim, almost terrible, humour, is still an illustration, as much as any of Abbey's black-and-white drawings. It is as a great illustrator that Abbey will be remembered by posterity.

The "Old Master" section of the exhibition is among the finest displays that have been seen of recent years. The works are of all-round interest. Reynolds is exceptionally well represented; there are characteristic examples of most of the other English eighteenth-century masters; and the foreign schools, with the exception of the French and Spanish, are generally well illustrated,



both in their primitive work and its later developments. Little fault can be found with the hanging of the exhibition, the works for the most part having been arranged in homogeneous groups according to their artists. To the cataloguing, however, exception must be made. Though the Academy does not profess to alter the owner's attributions, except in extreme cases, this inertia was surely carried too far in permitting a copy—an exceptionally fine one, it is true—of such a well-known and often reproduced work as Guido Cagnacci's *Lucretia and Tarquin* to be set down as belonging to the "School of Titian."

Works by Reynolds entirely fill the first gallery, and though the great majority of them belong to the same period, 1773-1782, they fully illustrate the truth of Gainsborough's well-known remark—the best criticism of Reynolds which has ever been uttered—"Damn him, how various he is." In looking round the display, one wonders if there is not more truth than is generally supposed in Hudson's equally famous criticism given after the return of the future President of the Academy from Italy—"Reynolds, you don't paint so well as when you left England." Taking Reynolds's pre-Italian pictures—the one of himself in the National Portrait Gallery, or that of *Commodore Keppel*, recently shown at Messrs. Shepherd's, for instance—we find in them evidences of a more marked and commanding individuality than was displayed by Hogarth or Gainsborough, when at a similar age to the painter; yet while these artists who remained in England each evolved a distinctive style of his own, Reynolds has not done so to anything like the same degree. Taking Reynolds's work as a whole, it is a record of consummate talent squandered—though squandered gloriously—in the pursuit of a number of conflicting ideals. His individual note in art is less distinct than that of some of his contemporaries, and his work is perpetually echoing the effects of other masters. Thus his portrait of himself shown in the Academy—a fine work, which comes from the Diploma Gallery—strongly recalls Titian with an admixture of Rembrandt, while his full-length portraits of ladies, of which several are shown, are reminiscent of Van Dyck, and even of Lely. The most valuable contribution that Reynolds made to English art was his discovery of the beauty of English childhood and girlhood. His pictures of the *Virtues*, of which there are several here from Lord Normanton's collection—designs for some of the lights of the Oxford window—if not very satisfying as allegorical figures, are very beautiful if regarded simply as a type of budding womanhood—one cannot say types, for Sheridan's young wife, the beautiful Eliza Linley, is said to have sat for the entire series. In his picture of the brothers William and George Bryan Brummel, the last-named being afterwards the celebrated "Beau," Reynolds has depended less on alien inspiration than the result of his own observation, and the work as a frank and unaffected rendering of the joyous abandonment of childhood would be hard to surpass.

A not over characteristic portrait of *A Spanish Nobleman* is the sole representation of Velazquez; though

finely posed, the handling is not so fluent as in the best work of the master. The Rembrandts shown are of unequal quality, the *Portrait of a Man*, belonging to Mr. A. R. Boughton-Knight, signed, and dated 1651, in its broad, forceful execution and lack of atmospheric refinement, recalls Hals more than the artist to whom it is assigned, while the *Elisha and the Shunammite Woman* is a distinctly inferior production. A second *Portrait of a Man*, belonging to Mr. George W. Fitzwilliam, is a characteristic example of the artist's early period. To twenty years later belongs Glasgow's well-known *Tobias and the Angel*, and *The Cradle*, a beautiful candle-light effect, wonderful in its realisation of atmospheric truth. Of the three Van Goyens shown, the best is that belonging to the Marquis of Bute, *The Embarkation of Charles II. from Holland*; *A River Scene*, belonging to Mr. Henry J. Pfungst, is also characteristic; but Mr. C. Brinsley Marlay's *Landscape*, though depicting one of the scenes which the Dutch artist loved to paint, is hardly handled with his usual refinement. A delightful *Landscape with Figures*, by Isaac Van Ostade, is lent by Mrs. John Marshall, and an interesting Ferdinand Bol, a copy from Rembrandt of a portrait of the latter's father, is the property of Lord de Saumarez. Cornelius de Man is seen to great advantage in Mr. J. P. Heseltine's *Interior*, and though Lord Barnard's work by Peter de Hooghe, bearing a similar title, cannot be seen properly owing to its condition, it shows ample evidence of being the work of the master to whom it is attributed.

In the third gallery is a miscellaneous assemblage chiefly composed of English and Italian pictures, which are prevented from conflicting by being roughly separated in groups. Taking them in the order in which they come, the portrait of *Mariana of Austria*, by Juan Bautista del Mazo, is not one of the greatest of this artist's works, and there is little likelihood of it being mistaken, as so many of his have been, for a Velazquez. A pretty portrait of *The Hon. Mrs. Augustus Phipps* is by John Hoppner, and the solidly painted picture of *Courtship in the Park*, a soldier making love to a girl, whose good looks entirely excuse his indiscretion, reveals John Opie at his best in the guise of a genre painter. The portrait of *The Hon. Edward Bouverie*, by Gainsborough, recalls in the costume of the sitter the famous picture of *The Blue Boy*. So close is the resemblance, that one wonders if this picture, which was painted in 1774, was not actually suggested by the other, which is generally supposed to have been painted four years earlier. The scion of the nobility is, however, of a less romantic type than Master Buttall, the tailor's son, and though Gainsborough has managed the blue with even more superb artistry than in the "Boy"—for in that work he had the russet landscape to prevent the colour from overdominating the picture, and here he has no such adventitious aid—the picture lacks the romantic interest of the earlier masterpiece. A fine portrait of *King George III.* belonging to the Royal Society of Musicians serves to remind us that it was Gainsborough, and not Reynolds, who enjoyed the patronage of that king; the portrait of the latter by the first President of

the Academy, which is on view in the hall of Burlington House, being not a commission, but painted by the request and at the expense of the artist. Romney is worthily represented by his picture of *William Augustus, 3rd Earl de la Warr*, one of the most dignified of his male portraits, and the charming representation of *Mrs. Canning and Child*; Lawrence by two or three examples; and Hogarth by about half-a-dozen, which reveal him as a portrait, genre, and even a landscape painter. The latter phase of his art is shown in the *View in St. James's Park with Rosamond's Pond*, a solidly handled work, somewhat in the style of his contemporary and friend, Samuel Scott, but stronger, and with the figures better put in than would have been the case had the picture been the work of the last-named painter. A few Morlands, all good, some Turners, a Richard Wilson, and a finely modelled *Portrait of a Man*, or rather a youth, pretty well complete the English section of the exhibition.

Among the Italian pictures, one of the most interesting is an important and hitherto unexhibited example by Giovanni Bellini, the *St. Francis of Assisi*, a signed work belonging to the trustees of the late Miss M. A. Driver. It is an austere painting restrained in colour, the predominant tones being greyish greens and brown, the latter being chiefly present in the foreground, where the carefully studied forms of the rocks betray the inspiration of Mantegna. Relief is afforded to the rocky expanse which forms the near and middle distance by a glimpse of a walled town with a blue cloud-flecked sky beyond. An example of Mantegna, Mr. A. R. Boughton-Knight's *The Adoration of the Shepherds*, is probably an early example of the artist, for though bearing strong evidences of his handiwork, it is hard and crude, and Mr. J. P. Heseltine's *Virgin and Child with St. John*, by Botticelli, charming in conception as it is, shows a weakness of handling in portions of it, which is probably due to the assistance of the master's pupils being called into requisition. Of the Flemish School, Rubens and Van Dyck are both represented by several examples, as is also the latter's follower, Kneller.

Want of space forbids a more extended notice of the pictures, and to give a lengthy list of the artists of whom examples are shown would be tedious. That such a remarkable exhibition can be held practically contemporaneously with the displays of Old Masters at the Grafton and other galleries shows that, despite American raids, the country is by no means altogether denuded of its art treasures.

OF the one-man shows held during January, perhaps the most noteworthy was that of drawings and pictures by Sir Alfred East, at the Leicester Gallery (Leicester Square). It is apt to be forgotten that Sir Alfred, while one of our greatest exponents of landscape in oil, is also one of our best water-colour artists; and an exhibition like this, in which works in the last-named medium were largely predominant, helps to re-establish the fact in the public

mind. The great charm of Sir Alfred's water-colour painting lies in its directness and utter absence of affectation. The sixty drawings shown were treated according to no preconceived rule, but the subject of each was set down as simply and succinctly as possible in the manner best adapted for its presentation. In the handling of the work there was no trace of hesitation; apparently the artist had decided upon the treatment of each theme before he set brush upon paper and every stroke was placed with intention. The works were delightfully varied in colour and technique; some, like *Morning at St. Ives: Cornwall*, an effect of fishing-boats enveloped in a grey, misty, but luminous atmosphere, being almost monochromes, yet showing what a wonderful sense of colour can be attained by the infinite gradations of the same tint, while in others the full resources of the palette were employed. Among the works which call for special mention were: *A Bit of Spain*, the delicate *Lake Bourget from Aix-les-Bains*, the strong *Carnival in Spain* and *Gibraltar from Algeciras*, and *In Andalusia*, which were full of life and movement; *The Top of the Downs*, with its tender tonal effect; and the oil pictures, *Near Rivington* and *The Road to the River*.

At the same galleries Mr. Walter Tyndale was showing a number of Egyptian scenes, which, though more mannered in their treatment than those of Sir Alfred East, showed strong and harmonious colour and a keen sense of picturesque effect.

THE exhibition of Mr. Roger Fry—well known as a learned critic as well as a painter—at the Alpine Club Gallery was perhaps the most convincing exposition of "Post Impression" that has yet been produced. In adopting the principles of the new cult, Mr. Fry, however, has wisely, not entirely, discarded the lessons he learnt when practising in his former methods, and the result was post-impressionism diluted with art. In the most advanced of his works there were no glaring discords, and in many the effect of the vibrant colour was distinctly pleasing—in some cases highly beautiful. This was especially the case in the picture of *Inkaia*, where a few brown houses in the foreground acted as a foil to the ridges of vividly green foliage—their crests touched here and there with gold contrasted by the purple in the shadows—which rose in serried heights beyond. *Poole Harbour*, a vivid contrast of red hills against a blue sea, showed a lurid but strikingly effective colour scheme, while *The Beach*, if a little crude, was convincing.

All these examples, and indeed most of the landscapes, were less post-impressionist than extreme examples of impressionism, highly simplified, no doubt, but still reproducing the actual facts of a scene modified only to a slight degree, and one could admire them wholeheartedly without accepting the advanced principles of the new cult. This was impossible, however, in the case of some of Mr. Fry's figure and fruit pieces. The latter made no attempt to reproduce actual nature, and had little charm of colour to recommend them, while the most elaborate example of the former, *The*



*Armchair*, showed a pretty little girl, whose limbs had the stiffness—intentional, no doubt—of a wooden doll. It is possible that some people might find pleasure in this feature of the work, but to the ordinary mind it would probably prove a source of continued aggravation.

MR. ARTHUR M. HIND, of the British Museum, one of the greatest living authorities on engraving, is announced to give a series of lectures on this subject on Tuesdays, February 27, March 5, 12 and 19, at 5.30 p.m., in the Royal Albert Hall Theatre. On the first-named date he will treat of the "Italian Engravers of the Fifteenth Century," continuing the course with lectures on "Albrecht Dürer," "Van Dyck and Portrait Etchings and Engraving," and "Rembrandt." Tickets for the series may be obtained of Messrs. P. and D. Colnaghi and Obach, and Messrs. Carfax.

THE winter exhibition of Messrs. Arthur Tooth and Sons (155, New Bond Street) possesses a pleasantly restful atmosphere. Here, in the water-colours shown, are no new cults to be analysed, no colour vagaries to shock one's sensibilities, but a mass of straightforward and unaffected work, most of which is marked by sterling merit, and none but what is pleasant in both subject and treatment. Decry this old-fashioned art as one may, it possesses a quiet charm which renders it more adapted to the decoration of an orthodox room than the scientific aggressiveness of the advanced moderns. The examples shown are almost equally divided between artists of the British and of foreign schools, the description "deceased" which is appended in the catalogue being substantially, though not wholly, correct. Among the examples shown are included a couple of characteristic drawings by R. Thorne-Waite, several highly wrought works by R. Shalders, and a couple of truthful transcripts of Welsh scenery by A. J. Syer. Several figure subjects by William Hunt are noteworthy for their minute but crisp handling, and though his still-life subjects somewhat pall on the taste that has become used to the freer and more atmospheric effects of Fantin-Latour and his followers, yet the exquisite delicacy with which the bloom on the fruit shown in the *Pineapple and Grapes* is rendered, must command one's admiration, if not one's unqualified approval. A large Birket Foster of the *Fish Market near the Rialto* recalls, in the beautiful treatment of the opalescent hues of the dead fish, Fred Walker's well-known water-colour of a similar subject. Among other English artists worthily represented are Copley Fielding, Sam Prout, Sir John Gilbert, Kate Greenaway, and Mrs. Allingham. Of the foreigners, perhaps the most interesting example is the suggestive *Scheveningen*, which, judging by its style, is one of the last examples of the late Joseph Israels. Though slight, it is wonderfully impressive in its feeling. A breezy sea-piece, *Fishing Smacks entering Port*, by P. J. Clays, is remarkable for

the perfect manner in which the movement in the water is suggested. The subject of *Landes Peasants going to Market*, by Rosa Bonheur, is well known by the important engravings of it, though, if one remembers rightly, these were taken from a larger oil version. Whether this is so or not, it would be impossible to convey any more in the most gigantic canvas than in this comparatively small but highly elaborated water-colour, which is pleasant in tone but not altogether attractive in its colour. Among other works included are examples of Fortuny, Jacquet, J. Jiménez Aranda, and G. J. Vibert.

THE exhibition of pictures, drawings, gold prints, and medals by the late Alphonse Legros at the galleries of the Fine Art Society (148, New Bond Street) serves to recall the wonderful versatility of the well-known artist, whose death occurred in December last. He was a man who practised in almost every branch of art, and yet touched nothing but what he did well. One suspects that he would have ranked higher in the estimation of the general public if his genius had been less multiform in its scope, for the public likes to label a man according to some special attribute, and fails to realise the possibility of a single individual being able to produce works of a high order in painting, sculpture, etching, lithography, and other mediums. In nationality Legros was a Frenchman, being born at Dijon, May 8th, 1837. His father's circumstances were not affluent, and the boy, instead of being brought up to the study of art, had to pass to it by the intermediaries first of house painting and decoration, and afterwards of scene painting. This last employment took him to Paris, where he worked under Cambon; then came a period of orthodox art study at the Ecole des Beaux Arts, and under Lecoq de Boisbaudran and Belloc. In these days he struck up an intimacy with Fantin-Latour and Whistler, and it is probably the latter friendship which was indirectly the means of turning his attention to England. His first success was the *Portrait of his Father*, exhibited in Paris in 1857, and now at the Tours Museum. Though Legros won golden opinions from artists by his work, it was at first looked upon coldly in French official quarters, and being several times rejected at the Salon, he was hard pushed to obtain customers for his efforts. Among his earlier patrons was the late Sir F. Seymour Haden, who bought his picture of *The Angelus*, and encouraged him to come to England, where he settled permanently in 1863—a step which was to exercise a momentous and beneficent influence on British art. In this country he struck up warm friendships with Watts and Rossetti. The next year, 1864, saw his first contribution to the Royal Academy, where he continued to be a prolific exhibitor until 1882, showing portraits, genre and historical pictures, etchings, and medals, though this list of subjects by no means exhausts his repertoire. In 1876 he was appointed Slade Professor at University College in succession to Sir E. J. Poynter, R.A., a position he retained for about seventeen years. While in this position he exercised a wider influence over British art teaching than had been

attained by any other artist, and to him, more than to any other man, must be ascribed the wonderful progress in technique and achievement which English artists have made since the third quarter of the nineteenth century. The many-sided talent of Legros made him an ideal teacher; he brought new methods to bear upon the work. Instead of merely lecturing, he gave practical demonstrations, not in London only, but in various provincial centres, and instilled into our art schools a new and vigorous life. He was a most accomplished artist, winning several medals at the Salon for his oil paintings, while his examples of etching and lithography rank with the best modern work in these mediums. His essays in sculpture, which he used generally to exhibit in the now defunct Grosvenor Gallery, showed marked technical ability. But Legros's life-work is not to be measured by the beautiful creations in the pictorial and plastic art that he left behind; his greatest creation of all was British art as it exists to-day.

THE brilliant glaze which forms such an attractive feature of much of our modern pottery owes its creation to the introduction among its components of lead—a metal which in its crude state is an insidious poison. The workers who handle it in this condition, before firing, absorb it in their systems, with the result that, if they work long enough at the craft, they run the hazard of being slowly poisoned. So much is this the case that lead-poisoning has long been recognised as the scourge of the pottery industry. As the public taste for richly glazed wares developed, so the lead-poisoning trouble became more acute, until in 1899 the Home Office called in two expert chemists, Dr. Thorpe and Dr. Oliver, to see if some scheme could be devised to minimise the evil. A prolonged investigation into the question proved conclusively that, however desirable a leadless glaze might be, it was impossible to devise one which would be a commercial success. Its faults were, that it could only be successfully fired in the hottest part of the oven—roughly speaking, in a fifth of its entire area—and that, even when this was done, the leadless glazed ware was not equal in its appearance to the ware treated in the older method; while that which was fired in the cooler portions of the oven was unmarketable. The experts drew up some special regulations to minimise the incidence of the poisoning as much as possible, and in 1901 these were submitted to the arbitration of Lord James of Hereford, and, with some modifications, were finally adopted for the protection of the workpeople employed. Professor Thorpe at the same time suggested that manufacturers should endeavour to produce a glaze containing not more than 5 per cent. of soluble lead, a proportion so small that it was generally recognised that there would be little or no danger to the workpeople in handling such a composition. As an inducement, exemptions from some of the special regulations were offered to those manufacturers who would employ a low-solubility glaze containing less than 5 per cent. of soluble lead.

A number of firms began to experiment, among them being Messrs. Keeling & Co., Ltd., of Dale Hall Works, Burslem. This firm erected two improved fritt kilns, and put down special machinery for mixing the raw material. It was essential that nothing should be done to lower the high technical standard of the firm's productions, and this necessity caused the experiments to be of a prolonged and exacting nature. By 1905 they were so far successful that Messrs. Keeling were able to dispense altogether with the use of raw lead—the handling of which caused the greatest danger to the workers—and since that time they have used leadless or the comparatively safe fritted low-solubility glazes only.

Their energies have since been devoted to reduce the soluble lead in the last-named glazes to a minimum; how successfully is shown by the following analysis. In 1905, solubility 2·4 and 1·7 per cent.; in 1906, '7 per cent.; in 1907, the same; 1908, '9 per cent.; and in 1911, '4, '5, and '4 per cent. The 1911 tests of the glaze were made at the Government Laboratory on behalf of the Admiralty, and show a maximum of only a half per cent., or one-tenth of the limit allowed under the special rules. To melt this low-solubility glaze properly necessitates a temperature of 50 degrees higher than that used for the ordinary lead glaze, and the body of the ware must be especially well fired, hard, and durable to stand the increased heat. Messrs. Keeling & Co. have named their ware thus produced "Losol"; that it is fully equal to the best lead-glazed ware is shown by the fact that the Admiralty, who have been using it for several years past, have renewed their contract for it for a further period of three years.

The effect that the use of low-solubility glazes has on the health of the workpeople employed in the trade was shown during the recent enquiry into the use of lead in glazes. Speaking of the potteries in which the first-named glazes only were used, the commissioners say in their report (page 100): "It is significant that, among the women and young persons, there has not been in such potteries during the last few years even a single case of suspension from work."

This new and successful innovation in the potter's craft is the more interesting as having been originated in one of the oldest works in the country, Mr. Stubbs, the founder of the manufactory, being a contemporary of Spode, Adams, Herbert Minton, and Enoch Wood. Since then, though the Dale Hall pottery has passed through various hands, it has always been distinguished by the artistry and high technique of its wares, characteristics which have never been more happily exemplified than in the output of the present proprietors, Messrs. Keeling & Co.

THE *St. Sebastian* by Mantegna, recently added to the Louvre, is probably the most precious art treasure yet brought to the French capital as a result of the conflict in that country between Church and State. Though well known to all students of early Italian art,

The  
Aigueperse  
Mantegna



this splendid achievement of the master for centuries past has been buried from general view in the Church of Aigueperse, Puy de Dome, whence some months ago it was acquired by the French Government.

There is little doubt that the painting was given, possibly by the artist himself, as a wedding present to Chiara Gonzaga of Mantua, on the occasion of her marriage in 1480 to Count Gilbert Bourbon-Montpensier, to whom Aigueperse then belonged. The bride, it will be remembered, was afterwards the mother of the famous Constable Charles of Bourbon; her father, the Marquis Federico of Mantua, was a known patron of Mantegna.

Two other paintings of St. Sebastian by Mantegna are known. One, at Vienna, represents the saint as a beautiful Greek youth leaning against a classic arch, while in the distant landscape his executioners are seen hurrying away. The other, in the collection of Baron



ST. SEBASTIAN, BY MANTEGNA

PHOTO PROCÉDÉ E. DRUET

Franchetti at Venice, has no accessories, only showing in space the single figure pierced with a multitude of arrows. This Venice picture is undoubtedly a late work, and is much inferior to the other two; there is a tinge of the theatrical in the exaggerated emotion of the face. The Vienna version may with tolerable certitude be assigned to the master's early middle period. It was obviously painted during what Muther calls Mantegna's "heathen period," and is decidedly ideal in treatment. The *St. Sebastian* at the Louvre, however, is much harder to date. Mr. Paul Kristeller, an authority on this master, unhesitatingly declares it to be an earlier work, painted a few years before the Vienna picture, probably in 1455, when the artist was only twenty-five. Muther seems inclined to put it much later, after the Vienna picture; while Mr. Berenson, not risking a date, places it in Mantegna's middle period, that is to say, between 1470 and 1490.

To recognise that the Louvre *St. Sebastian* is a mature

work does not greatly help us, since Mr. Berenson himself admits that Mantegna was a master of form and movement at twenty-five. Nor does its realism and essential Christian sentiment materially contribute towards a solution of the problem, for even in his "heathen period" Mantegna had his religious moments. It not infrequently happens that a great master in youth anticipates his later style, in old age harks back for a time to his former manner; and therefore it is always a hazardous task to date a picture from internal evidence alone. All we can say with certainty is, that it was painted before 1480, while comparison with the same master's early *Mount of Olives*, in the National Gallery, and the indisputable evidence of Donatello's influence, tend to favour an earlier date. If the Vienna picture is later, a possible explanation is that the Louvre painting was too realistic

to please Mantegna's ecclesiastical patrons, that it was thrown back on his hands, and that he then set about painting the "really attractive" rendering of the subject now at Vienna. This theory is only put forward tentatively, but if accepted it would easily account for the artist being in a position to give away in 1480 a picture he had painted twenty or twenty-five years earlier.

It would be superfluous to lay stress on the mountainous background, revealing the Alpine origin of Mantegna, a shepherd boy of the hills, like his forerunner, Giotto, and his late descendant, Segantini; but it may not be altogether irrelevant to point out how this newly added treasure to the Louvre emphasises the fact that Andrea Mantegna was the first not only "to give his figures full plastic rotundity," but also to portray St. Sebastian, not as an enraptured martyr, but as "a suffering mortal whose features are furrowed by painful woe."—FRANK RUTTER.

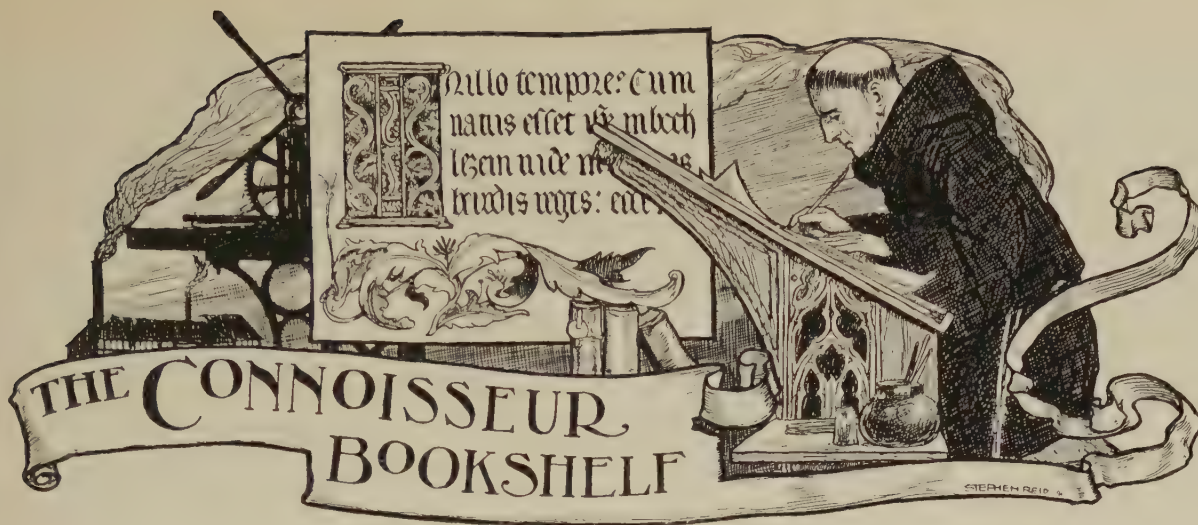


# THE OPERA

DRAWN BY T. HARPER. ENGRAVED BY HUFFAM







THAT ever-popular classic *The Ingoldsby Legends* has, in its numerous issues, been illustrated by many artists, the most successful perhaps being Sir John Tenniel, whose work was admirably in keeping with the half-comic, half-serious character of the poems. Sir John's illustrations are, however, not wholly in accord with the sentiment of the present generation,

and were designed at a period when the appliances of reproductive craftsmanship practically compelled the illustrator to work only in black and white. There is room, therefore, for a new edition of the work, such as that issued by Messrs. Macmillan & Co., with sixteen plates in colour from drawings by Mr. H. G. Theaker, an artist who shows considerable originality in his new interpretations of old themes. The plates are not all equal in merit, but the best of them are marked by a feeling for colour, a happy appropriateness of design, and a sense of grim humour which should make them readily acceptable to the admirers of R. H. Barham, whose name, by the way, is altogether omitted from the title-page. The volume, which is clearly printed, well mounted, and moderately priced, will make an admirable gift-book for the Christmas season.

THE series of volumes on the "Great Engravers" issued by Mr. William Heinemann have many admirable qualifications to recommend them to the art-lover. They are handy in size, profusely illustrated, and priced moderately; while the fact that they are edited by so competent an authority as Mr. Arthur M. Hind, who contributes a short explanatory monograph to each book, ensures that fine proofs of characteristic works have been chosen for reproduction. The reproductions are, indeed, the *raison d'être* of the volumes, each of the latter containing between sixty and seventy full-page plates. These are printed on an unglazed dark toned paper,

"especially made with a delicate surface for the purpose of 'taking' half-tone engravings, and obviating the unpleasant reflection of a glazed paper." This is a new experiment, and one which has not altogether been crowned with success. With the slighter subjects many of the results are admirable, but the reproductions of the more elaborate etchings and engravings fail to give a satisfactory rendering of either the quality of the blacks or the crispness of line of the originals. This is especially so the case as regards the works of the French line engravers and the English mezzotinters.

Another fault of the series is that, in nearly every instance, the publisher has tried to compress too much within the scope of a single volume. The one devoted entirely to *Albrecht Dürer* is a noteworthy exception. In this sufficient space is afforded for an adequate illustration of the master's engravings, prefaced by an interesting chapter on his methods and works, and a full chronological list of his engravings, dry-points, etchings, and woodcuts by Mr. Hind, with the result that it forms a really valuable addition to the collector's library. On the other hand, the remaining three volumes, *Andrew Mantegna and the Italian pre-Raphaelite Engravers*; *Watteau, Boucher, and the French Engravers and Etchers of the Earlier Eighteenth Century*; and *John Raphael Smith and the Great Mezzotinters of the time of Reynolds*, are too condensed to convey anything but a general idea of the subjects of which they treat. Apropos of the last work, one is surprised that such an authority on engravers as Mr. Hind should follow the *Dictionary of National Biography* and Bryan's *Dictionary of Painters* in putting the date of William Ward's birth as 1766. This would make the engraver only seventeen when his plates of Hoppner's *Mrs. Benwell* and *Phæbe Hoppner* were published, the former on May 7th and the latter on February 10th, 1783. James Ward, who was born in 1759, stated that his brother was seven years older than himself, which would take back William's birth to 1752, a date which is supported by sufficient corroborative evidence to be accepted as substantially accurate.



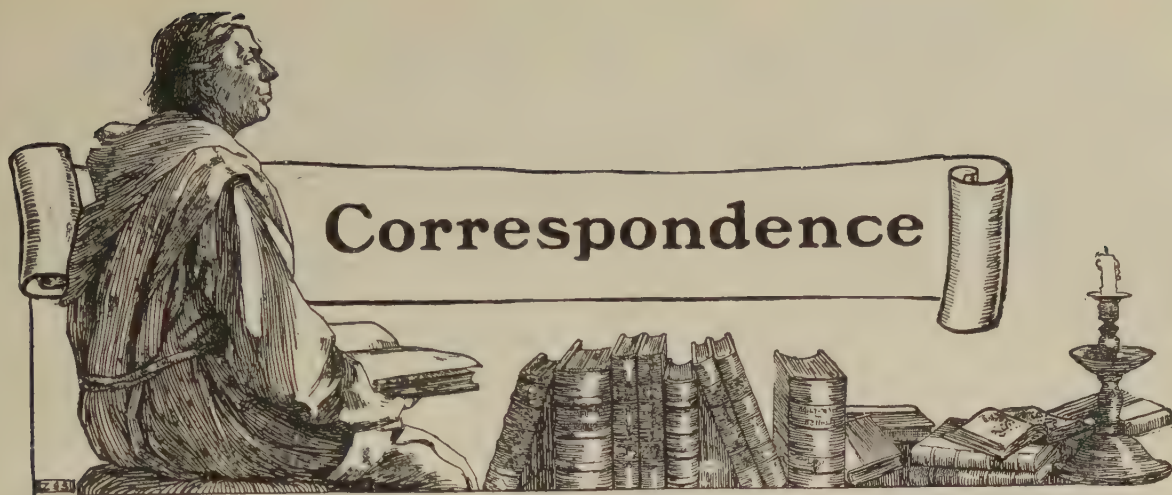
THE domestic architecture of London from the time of the Restoration until the end of the Georgian era forms the theme of the instructive volume which has been compiled by Messrs. A. E. Richardson and C. Lovett Gill. Though primarily intended for architects, the work should prove of fascinating interest to all those who love the art of the seventeenth and eighteenth centuries, never more happily exemplified than in the minor buildings of the period scattered up and down the Metropolis. These centuries saw the development of a peculiarly refined and finished style of urban architecture, in which distinction was attained not by the use of costly materials or ornate decoration, but by the fine proportions of the buildings erected and the harmonious characterisation of their detail. Messrs. Richardson and Gill divide their record into three periods. During the first or "formative period," 1666-1720, the influence of Sir Christopher Wren was dominant. This master's handiwork is largely in evidence in the Temple, many of the existing buildings of which were re-erected from his designs after the Great Fire. He was thus responsible for the New Court, King's Bench Walk, the Cloisters and Pump Court, the Middle Temple Gatehouse, and many other of the houses and their details. William Kent, Isaac Ware, and Sir Robert Taylor were among the leading architects of the next or middle period, 1720-1760, during which the prevailing style was modified by Palladian principles, and this in its turn gave way to the pure Classicism of the next period, 1760-1820, of which the brothers Adam and Sir William Chambers were among the earlier exponents. About one hundred beautiful examples of these different types are illustrated with full-page plates, the large majority of which are reproduced from photographs specially taken for the work. These illustrations are remarkably good, and admirably selected to give full value to the salient architectural features of the subjects they represent. Accompanied by this volume as a guide, the leisured reader may spend many an enjoyable hour in the West and West Central districts picking out the architectural gems which adorn almost all the older London squares and residential streets.

MONOGRAPHS on *Fra Filippo Lippi*, by Mr. P. G. Konody, and *Mantegna*, by Mrs. Arthur Bell, are the most recent additions to the well-known "Masterpieces in Colour" series. The illustrations to these two volumes are, if anything, somewhat above the high standard set by their predecessors. Mrs. Arthur Bell in her work gives an interesting biography of the man, but scarcely tells us enough about the artist, confining her appreciation of his work to a few sentences. Mr. Konody does not fail in this respect, his criticism on the art of the errant friar being both sound

and illuminative; while the details of the artist's career—a somewhat scandalous one—are set forth adequately in an interesting manner, and embody the results of the latest research into the subject.

THE original illustrations to Dickens were apt to accentuate the broad humour of the author, and not unfrequently descended into caricature. Modern artists, in their efforts to avoid repetition, have gone a little too far in the other direction, so that in the illustrations to *David Copperfield* by Mr. Frank Reynolds—one of the most original of our Dickens interpreters—it is not the rollicking fun of the book that appeals to him most strongly, but its pathos and the opportunities it affords to make beautiful pictures of an age which has now lapsed beyond the period of living memory. Humour there is in these effective colour-plates, but, except in the presentments of Mr. Micawber, whose personality beams forth with irresistible vivacity, it is of a quiet and subtle nature. Young David flits through the pages, much as Dickens drew him, a prettily pathetic figure in his childhood, developing later into a handsome and sentimental youth. Agnes is disappointing; one can sympathise with David for passing over this plain and somewhat silly-looking girl for the sprightly and fascinating Dora. Mr. Reynolds is always better in his rendering of scenes than in his formal portraits. In the former the action helps the elucidation of character, and the accessories, always superbly painted, add point and emphasis. The drawings of David passing through the sunlit streets of Canterbury, asking the eldest Miss Larkings to dance, and making love to Nora, are all in their different ways perfectly realised, and would be delightful even apart from the letterpress. Those of Mrs. Micawber and family, Mr. Peggotty and Ham, The Wanderer, and several others, are equally good. These plates will help to make Dickens more convincing to the younger generation, and make them realise the pathos and sentiment underlying his work, as well as its boisterous humour.

"HAVING glimpsed nature only on canvases, the urban gazer becomes deeply impressed with the truth and beauty of pastoral pipe-dreams as exploited in picture-galleries." Mr. Hildric Davenport is the author of the foregoing epigram, and it and some five hundred others of his compilation are contained in his *Opinion Shop*. Mr. Davenport is not unfrequently cynical in his sayings, but never commonplace; he has the knack of clothing a truth or a paradox in incisive and brilliant phrase, which catches the imagination and lingers in the memory. The volume is tastefully illustrated.



## Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of *THE CONNOISSEUR MAGAZINE* is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., *THE CONNOISSEUR*, 35-39, Maddox Street, W."

## ANSWERS TO CORRESPONDENTS

**Prints.**—A4,834 (Maida Vale).—The three prints you describe belong to a period for which there is now no demand. The three together would be unlikely to realise more than 5s. to 7s. 6d. at the most.

**Books.**—A4,896 (Paignton).—Your copy of the *Works of Edmund Spenser* would probably realise 30s. to £2. Some of your other books are also of value; but it would be necessary for us to see them before giving a definite opinion.

**Cronje Sovereign.**—A4,897 (Penarth).—Your South African sovereign is only worth a trifle over its face value, the demand for such money having practically ceased.

**Prints.**—A4,899 (Arlesey).—The three prints you describe are very common, and consequently of no interest to a collector. Their value in the market would not exceed a few shillings.

**Mezzotint by J. R. Smith.**—A4,901 (Vienna).—The print of which you send a photograph has apparently been cut, but it is still of some value if a good impression. In any case, however, its value would not exceed £2 to £3.

**Encyclopædia.**—A4,916 (Lowestoft).—Your *Encyclopædia*, being quite obsolete, is practically of no value.

**Brass Plaque.**—A4,931 (Abergavenny).—It is almost impossible to give any opinion regarding your brass plaque from the photograph sent, but as far as we can judge, we think there is little likelihood of its being of any particular interest or value to the collector.

**Books.**—A4,935 (Birmingham).—Your two books are valueless from a collector's point of view.

**Print.**—A4,936 (Southgate).—It would be quite impossible for us to value your print of *La Gioconda* unless you let us know the name of the engraver.

**Engraving of Lady Harriet Clive, by S. Cousins, after Sir T. Lawrence.**—A4,956 (Wakefield).—If a genuine first state and a fine impression, the engraving of *Lady Harriet Clive* may be worth £20 or more, but it must be seen for a definite opinion to be given.

**"The King's Regulations and Orders for the Army."**—A4,966 (Glasgow).—Your book is of very little interest to the book collector, and its value is quite small.

**Book.**—A4,972 (Staines).—If you only have the second volume, your book is practically valueless, and in any case the complete work is not worth more than a few shillings to a collector.

**Artist.**—A4,980 (St. Leonard's).—The work of E. D. Way, who painted water-colours in 1830, is not well known.

**Japanese Netsukes.**—A4,983 (Bournemouth).—To the best of our belief there is no work dealing particularly with netsukes. There are, however, a large number of books on Japanese art and industry, notably those by Bing, Anderson, and Regamey.

**Pewter Paten.**—A4,988 (St. Leonard's).—In *Pewter Marks and Old Pewter Ware*, by C. A. Markham, F.S.A., published by Reeves & Turner, you will find a copy of the marks of Richard Yates, of Shoreditch. He was made a liveryman of the Company of Pewterers in 1777 and steward in 1783. He was struck out by order of the Court, his livery fine being returned on his petition, 17th June, 1824.

**Bible.**—A5,002 (Ipswich).—As the value of your Bible depends upon its condition, it would be necessary for us to see it before giving an opinion.

**Marks on Porcelain.**—A5,014 (Westmount, Que.).—The name "Adams & Sleigh" is not recorded in any book or catalogue that we have consulted, and is probably of a comparatively recent firm. The same may be said of T. B. & Co., and the words *TREE INDIAN*, referring to the pattern, is another indication of modernity. In any case, from the description, we may be pretty certain that the porcelain—if it is porcelain—is not of a kind that collectors care for. The value is probably only what it would realise for domestic purposes, and that may be placed a little higher in Canada than here owing to the operation of the so-called Protective system.

**Stamp.**—A5,032 (Chesterfield).—The stamp is absolutely valueless from a collector's point of view.

**Stamps.**—A5,038 (Buckingham).—None of the stamps are of any value.

**Piano.**—A5,039 (Basingstoke).—Pianos such as the one you describe are almost unsaleable at the present time, but a dealer might give you 30s. to £2 for the case, as pianos of this kind are frequently transferred into desks.

**"Theatrum Diabolorum."**—A5,040 (Stuttgart).—The book described is of some value, but we should need to see it before placing a value.

**"Roman Wall," 1807.**—A5,046 (Johannesburg).—The edition of your book, if in good condition, is worth about £3.





## Special Notice

THE CONNOISSEUR MAGAZINE has a Genealogical and Heraldic Department under the direction of a well-known genealogical writer. Fees will be quoted on application to the Heraldic Manager, 35-39, Maddox Street, W.

[THE idea that inquiry into one's family history is an idle pursuit, tending to foster pride, has passed away, and it is now thought that a study of ancestry may prove helpful, and give practical lessons in many ways. This being so, an account of the various materials from which a genealogist traces pedigrees may be of some interest. After Wills and Parish Registers, by far and away the most important are Chancery Proceedings, for the records of this Court are a veritable gold-mine to the genealogist. Of these documents it has been said that they record not only the names and descriptions, relationships, and descents of the parties concerned, but their very words. These records commence in 1377, and continue to the present time. It may be imagined that only descents of the well-to-do can be obtained from these pleadings, but this was not so; and it has been laid down that any family who ever owned an acre of land must have had a Chancery suit at some time or the other.]

## ANSWERS TO CORRESPONDENTS

MONTAGUE.—The sumptuary laws of King Henry VIII. were as much designed to protect what he deemed were his own interests as to restrain extravagance in dress. Those which affected ladies are briefly epitomised as follows: women whose husbands could not afford to maintain a light horse for the King's service were forbidden to wear gowns or petticoats of silk, chains of gold, French hoods, or velvet, etc., etc. To see these laws enforced, Commissioners for various parts of the country were appointed, and it is their returns to which you draw attention, the one specially in question being as follows:—

"4 Eliz. Southampton.

"Return of those wives who have or have not worn gold chains and velvet dresses contrary to the statute Hen. 8.

"P'sentment of Thomas Bathe and his felows for the Lybertye of the Cytye of Winchester.

"No mans wiffe w<sup>thin</sup> sd. lybertye hath sythe the XV Aug. last worne anye gown of sylke anye frenche whode or Bonnet w<sup>th</sup> any byllmente past or edge of golde perle or stone or anye chayne of golde abought there neckes or in there partlettes or in anye apparell of ther bodye, nether any velvet in lyninge or other parte of there gownes other than in the ruffe and purfilles of suche gownes no ther any velvet in there kytles no ther hathe worn any petycote of sylke c<sup>trary</sup> to the forme of the statute mde and pvided."

One of the most interesting parts of this return is the names of the wives of such gentry as had contravened the act in question:

"Lady Dawtry wiffe of Syr frauncys Dawtry Knight did were a velvet kyttyll the 24 of August last past 1562.

"Margery Tapley wyffe of John Tapley did were a kassocke of Sylke 22 Aug.

"Anne wyffe of John Rynegar the same 29 Aug.

"Alles wyffe of Thomas flasher did were a chayn of gold about hyr necke 28 Oct. 1562.

"Jane wyffe of John Stockemar gent. who hath not estate of valewe of 100 markes hathe sythe 25 Aug. 1562 worne a f<sup>renche</sup> whode w<sup>thout</sup> any byllmet past or edge of golde and hathe horse and all other furniture of arms and weapons according to the Statut.

"Christian Pygeon wyffe of John Pygeon gent. of Romsey not having estate value asfd. halthe worne a f<sup>renche</sup> whode, etc., sylke cassocke w<sup>th</sup> a garde of velvet and hath horse, etc. (as above).

"Wenefrede Burleye wife of William Burleye gent. not having estate as asfd." etc., etc. (as above).

The wives of the following—Thomas Carye, Henry Ringwood, Richard North, and Henry Mollyns, gents.—are mentioned as having worn velvet capes, etc.

"Joan Sleywryghte wife of Will<sup>m</sup>. Sleywryghte Esq. not having sd. estate 11 Oct. 1562 did were a f<sup>renche</sup> hodd, etc.,

in the psh. of Kingesleye, but sayde Jane sayeth her husband hathe both horse and ffurniture in London."

The following are the remainder of the names in the return referred to, and which it is unnecessary further to quote:—Mr. ffraunces Ticheborne's wife; Elizabeth, wife to Mr. Henry Knight; Margaret, wife to Edmund Clarke, gent.; Mr. Nicholas Bacon's wife; Alice, wyf of Richard Knight, gent.; Mr. John Poulett's wife; Elynor, wif of Cuthbert Dunstall; "did were, etc., at Portsmouth, 18 Oct., 1562," Elizabeth, wif of Henry Bickeley, and ffraunces, wif of ffrauncisse Roberts.

GLADWISH.—The earliest records of this name in the co. of Sussex which we have at present been able to trace are the wills of John Gladyshe, of Udimore, in 1552; and of William Gladwische, of the same place, in 1557. The family does not appear to have been armigerous, but William Gladdish, Esq., who was Mayor of Gravesend, co. Kent, in 1825, had a grant of the following coat-of-arms:—*quarterly azure and argent on a fesse cotised ermineois between three demi-lions counterchanged of the field as many eagles' heads erased sable; crest, on a mount vert an eagle rising reguardant or holding in dexter claw a tilting spear in bend sinister sable.*

PERRIN.—The Will of Gasparde de Perrinett, Marquise of Arcelliers, was proved at Dublin, in 1710. This French title, though no doubt of antiquity, would hardly rank with the same degree of nobility in England. Indeed, much misconception generally prevails as to the relative standing of foreign titles, when compared with those here; as although the Princes and Dukes of other countries may be equal in rank to the holder of an English Dukedom, the inferior titles (on the Continent) of Marquis, Count, and Baron, confer no higher dignity than that which corresponds to our Baronets (the lowest hereditary title in this country), in other words, our titles of Marquis, Earl, Viscount, and Lord, are superior to the minor Continental titles of honour. In Germany and other countries where all male members of a family are equally ennobled, these junior Counts and Barons can only be classed, comparatively speaking, with such English gentlemen as are, by descent, entitled to coat armour.

CLAXTON.—Hamo, or Hamond, Claxton, was Mayor of Norwich, in 1485, died in 1501, and was buried in the church of St. John, Maddermarket, Norwich. From a pedigree of the family, *Visitation of Suffolk*, 1561, he would appear to have been s. and h. of Hamlett Claxton, of Claxton Hall, co. Norfolk, but no doubt was engaged in trading, as in a *Signet book* of the reign of King Edward V., and King Richard III., we find reference to a licence to Hamond Claxtone "for his ship to goo to Islande," etc.



## The Burslem Wares By J. F. Blacker

A LETTER FROM THE LATE MR. ALFRED TENNYSON  
DICKENS TO DOULTONS LTD., BURSLEM.

THE SAVAGE CLUB,  
ADELPHI TERRACE, W.

May 23rd, 1911.

My dear Sirs,

*I have to convey to you my high appreciation of your "CHARLES DICKENS" Doulton Pottery Ware.*

*I think the conception of the figures, the colouring and the general execution of the whole work most admirable and not easily to be surpassed.*

*I feel quite sure this ware will be much approved and sought after by all readers and lovers of my father's works; more especially as the centenary of his birth is now so near at hand.*

*I am, my dear Sirs,*

*Yours very truly,*

A. TENNYSON DICKENS.

VERY few words are necessary to add to this high commendation of the Dickens ware, but it is a privilege to set before you some illustrations of the characters depicted upon it—characters created by the mighty pen of the great master, the centenary of whose birth is celebrated this very month of February, 1912.

The simplicity of style and the intense humanity of Charles Dickens—appealing to all English-speaking

peoples—has, in a measure, been conveyed in the same spirit in this enormously popular series Messrs. Doulton have produced. The favourite characters in his books have been reproduced on the ware in simple familiar style—the backgrounds suggesting the atmosphere of the Dickens period in a remarkable and unaffected manner. It does appeal, as his son so aptly remarks, "to all readers and lovers of my father's books," and the huge success it has attained in England, America, and the Colonies, bears testimony to the fascination Dickens has exercised for

just on three generations over the minds of all classes of the community, to whom his characters are living, breathing personalities.

Here, of course, is Pickwick, the ever-young, and Sam Weller, his faithful retainer, full of quaint wisdom; Tony Weller, the typical coachman, mistruster of "Vid-ders"; Mark Tapley, genial philosopher—always jolly; Dan'l Peggotty, whose fine, simple faith never fails; Captain Cuttle and the ever-expectant Micawber still

waiting "for something to turn up"; "Trotty Veck of "The Chimes"; Barkis, "always willing"; the amatory and convivial Dick Swiveller. Many also of the characters from the darker side of London life—



No. I.—DICKENS PLATE



Pickwick

Little Nell

Trotty Veck

The Pickwickians

Jingle

Captain Cuttle

Bill Sykes

No. II.—SOME OF THE WELL-KNOWN DICKENS CHARACTERS





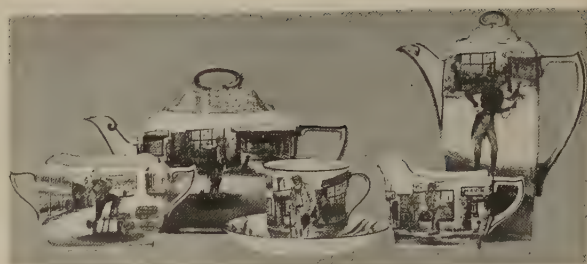
Fat Boy    Tony Weller    Mark Tapley    Fagin    Sydney Carton

No. III.—DICKENS GROUP

Bill Sykes, Pecksniff, Fagin, Uriah Heep, and poor Jo in his squalid misery. In fact, all the well-known figures from this marvellous Dickens Gallery are gradually being added.

All I have mentioned, and very many others, appear upon the Doulton ware, and the thought arises: Here is a thing worth collecting and preserving! Why should we not collect the series and treasure it? We know how deep a debt we owe to those who have handed down to us the pots and pans which were made in the days long past. Their example should induce us to acquire these admirable memorials for our own enjoyment and for posterity. They will arrest attention and stimulate interest in Dickens, and besides, they possess a merit of their own as Doulton ware with designs by artists like Mr. C. J. Noke, whose skill in ceramic art is so well known as a designer and modeller. I give a small specimen of his modelling in "The Jester."

Passing from *Dickens Doultonised*, I turn to the great manufactory at Burslem, which had its small beginnings in the Nile Street works of Pinder, Bourne & Co. Acquired by Mr. Henry Doulton in 1877, they were enlarged in 1884, 1887, and 1899,



Sam Weller    Poor Jo    Old Peggotty    Pickwick    Jingle

No. IV.—DICKENS TEA AND COFFEE WARE

whilst in 1907 an entirely new china works was added to meet the ever-growing demands of a world-wide market. Mr. J. C. Bailey, the managing director, spares nothing in his determination to be second to none in English ceramics; his devotion to his business is intense. Inspired by him, his chief assistants, Mr. John Slater and Mr. C. J. Noke, are no less enthusiastic, and no less optimistic with regard to the further development and success of the Burslem works. They have gathered together a glorious company of china painters and decorators, whose numbers have been recruited by students whom they have personally trained.

I visited a work-room where the younger painters and decorators were actively pursuing their vocations. With what skill, what rapidity, and what perfect accuracy the work grew under the facile fingers of even the youngest! Here was a young artist painting a vase with lovely flowers, here a young

girl applied the decoration with wonderful celerity. Painters, gilders, and decorators, in one large studio. The well-known painters who produce the gems which find their way into the palaces of princes and the



No. V.—JESTER  
BY C. J. NOKE

*These figures are perfectly delightful. You know how eagerly collectors buy the Old Staffordshire figures of Ralph Wood, senr. and junr., Thomas Whieldon and Josiah Wedgwood, because they love the quaint modelling and the characteristic soft colours. Messrs. Doulton have here produced pieces which possess the highest merit in modelling*



The Attentive Scholar

Coquette

The Sleepy Scholar

No. VI.—GROUP OF FIGURES

BY WILLIAM WHITE, A FELLOW-STUDENT OF SIR THOMAS BROCK

*—William White's name is a sufficient guarantee for that—whilst the colouring achieves a distinct success by its refined quality. As the artistic capabilities of this great firm are equal to any demands which may be made upon it, one thing remains, the public must determine whether Staffordshire figures merit a renaissance.*

## *The Burslem Wares*



NO. VII.—THE OLD LEEDS "ROSEMARY" PATTERN

homes of the rich had their separate studios—of them more will be said presently.

Before visiting the show-rooms, I must call your attention to the group of three coloured figures exquisitely modelled by William White, a fellow-student of Sir Thomas Brock. These are worthy of all praise, reproducing perfectly the spirit of the old Staffordshire style.

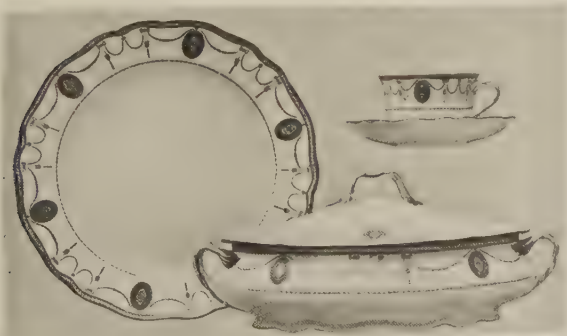
The immense show-rooms exhibit the vast resources of the establishment for the production of an enormous variety of ware—magnificent vases, painted by clever artists in many styles, each the highest form of decorative art; lovely services with elaborate plates in a whole series of rich designs; famous Flambés; and marvellous Crystallines, on which more will be written; and then, by way of contrast, the tasteful table sets, ordinary dinner and tea services, and the like useful ware.

The three examples of Doulton's dinner-ware here illustrated are excellent reproductions of old patterns. They are in the best taste, and most suitable for use with the furnishings of present-day fashion, so satisfying to those who love to be surrounded with things fitting and harmonious. Doulton's were very fortunate in acquiring the old Leeds pattern-books, and the

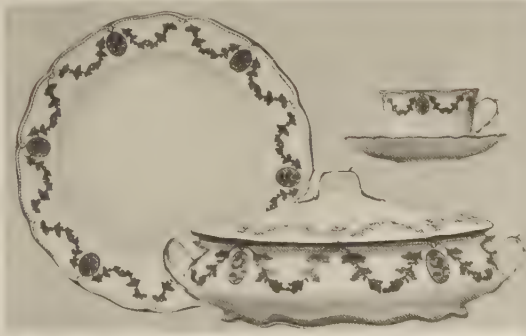
designs, which they have adapted, soon secured an immediate and great success. People buy them because they are singularly free from overcrowding, giving full effect to the beauty of the body as well as to its elegant decoration. I was told that the demand was extraordinary, employing to the full the capacity of a section of the works. The three designs illustrated—Rosemary (Old Leeds), Countess (Old Adam pattern), and Cynthia (Old Leeds)—are amongst those which have already attained great popularity. Table ware receives scant attention as a rule. In a few lines I have tried to do it some justice, but space is precious, and I must return to some of the present artists and their work.

Mr. David Dewsberry is a veteran flower-painter, the master of *The Orchid*, for in depicting this glorious exotic he has no equal. The plates in the illustration give only a faint idea of the delicacy of the beautiful groups in their lovely colours. The forms are peculiarly graceful, revealing the closest study of nature in one of her most attractive forms. A dessert set by Dewsberry is considered "the thing" nowadays.

The group of five vases show the work of Mr. J. H. Plant, who is a landscape painter, excelling in scenes

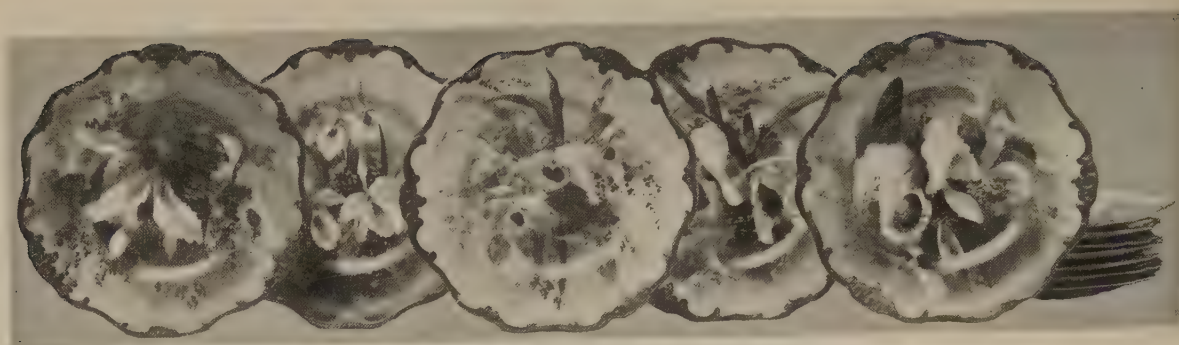


NO. VIII.—AN ADAM PATTERN "COUNTESS"



NO. IX.—THE OLD LEEDS "CYNTHIA" PATTERN





NO. X.—DESSERT SET, "ORCHIDS"

BY D. DEWSBERRY

from Venice, the Queen of the Adriatic, such as the Cathedral of St. Mark, the palaces, and other public buildings. The roseate tinge or the soft, perfect blue in sky and sea, allied to mellow architecture and to picturesque gondola, these inspire Mr. Plant, whose later work has received considerable attention from collectors, a recognition which he richly deserves.

I saw Mr. E. Raby at work in his studio painting roses with a full brush upon a large vase like that shown in the illustration. As a painter of roses he certainly has no superior. What struck me was the wonderful grace in the grouping of the flowers all around the vase, the masterly quality of broad expression, free from niggling and stippling, and the general softness and richness of the colouring. But I understood these, when his books of studies lay before me. In them were the records of the roses; blooms growing in the open air, studies



NO. XI.—VASE BY E. RABY  
NEARLY FIVE FEET HIGH

of groups and single flowers from the greenhouse. These lovely flowers became glorious on porcelain, immortalised by the artist, who, seeing their souls, took them into his own.

In floral decoration and landscape other artists have rendered splendid service, in fish and game paintings the same remarks apply, whilst in figure painting Mr. G. White's delicate and attractive subjects deserve more than this passing notice of them. But you may be certain that in the future, amongst the gems of art eagerly bought and treasured by the collector, even amongst the finest productions of other English factories of this age, none will take higher rank than the masterly and magnificent creations of the Royal Doulton Potteries, Burslem, whose trade-marks are here shown.

I must conclude this article by drawing attention to what Messrs. Doulton impressed upon me, that whilst they only supply their goods through recognised dealers, they are anxious at all times to afford information to the general public who may be interested in their productions, and to answer enquiries about them; and further, that, although their fine vases often run into large prices, the same care to turn out a really artistic article is given to the less expensive goods. In many cases, in fact, generally their best artists collaborate in these cheaper lines.

(To be continued.)



NO. XII.—A GROUP OF VASES

BY J. H. PLANT



ROYAL  
DOULTON  
ENGLAND

ROYAL  
DOULTON  
FLAMBE

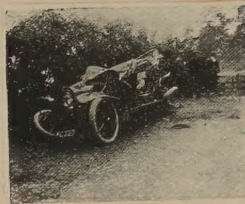


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